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# MUSICAL COURIER

VOL. LXXI.—NO. 7.

NEW YORK, THURSDAY, AUGUST 19, 1915.

WHOLE NO. 1847.

## BARNUM AS PIONEER CONCERT MANAGER.

### A Great Chapter in Managerial Achievement.

In 1849 P. T. Barnum conceived the idea of engaging Jenny Lind for an American tour. Though he had never heard the artist, he felt fully convinced, through her Continental reputation, that she was the sensational musical success of the age.

After considerable maneuvering, on January 9, 1850, he succeeded in gaining the first point in his boldest venture. Jenny Lind signed a contract. The following quotations from it will be of interest:

First. Jenny Lind doth agree to sing for the said P. T. Barnum in fifty concerts, including oratorios, within (if possible) one year or eighteen months from the date of her arrival in the city of New York, etc. She, the said Jenny Lind, having full control as to the number of nights or concerts each week, and the number of pieces she will sing in each concert, to be regulated conditionally with her health and safety of voice, but the former never less than one or two nor the latter less than four; but in no case to appear in operas.

Second. In considerations of said services, the said P. T. Barnum, of New York, agrees to furnish the said Jenny Lind with a servant as waiting maid, and a male servant to and for the sole service of her and her party; to pay the travelling and hotel expenses of a friend to accompany her as a companion; to pay also a secretary to superintend her finance; to pay all her and her party's travelling expense from Europe, and during the tour in the United States of North America and Havana; to pay all hotel expenses for board and lodging during same period; to place at her disposal in each city a carriage and horse with their necessary attendance, and to give her in addition the sum of 200 pounds sterling, or \$1,000 for each concert or oratorio in which said Jenny Lind shall sing.

Seventh. And it is further agreed that the said Jenny Lind shall be at full liberty to sing at any time she may think fit for charitable institutions, or purposes independent of the engagement with the said P. T. Barnum, etc.

It being understood that in no case shall the first or second concert in any city selected for the tour be for such purpose, or wherever it shall appear against the interests of the said P. T. Barnum.

Mr. Wilton, who acted as Barnum's representative in this matter, wired the good news of the signing of the contract, but was advised in return to keep this a secret, for Barnum thought it was too soon to break the news to the public.

Barnum's success was based on thoroughness in publicity work as much as catering to the public taste, and he realized that ere his ammunition was all on hand, it was best to keep his guns of publicity silent. But he did not reckon with the newspaper reporters. They got wind of this "good copy" and surprised the big manager by coming out with headlines about his daring enterprise.

#### The Torch of Publicity.

As soon as Barnum realized that his original plans had been frustrated, he wheeled about and immediately plunged into a stupendous publicity campaign. It is very illustrative of the man and his methods to find him questioning the conductor on his train whether he heard about the coming of Jenny Lind. This first feeling of the public pulse brought Barnum a most unexpected and chilling reply:

"Jenny Lind! Is she a dancer?"

Here was a man traveling daily between Philadelphia and New York who did not know of this worldwide-known artist. Barnum began to realize that there were millions and millions to be informed.

The following day his open letter to the New York papers appeared, in which he prepares the public mind for the reception of his artist:

Perhaps I may not make any money by this enterprise, but I assure you that if I knew I should not make a farthing profit, I would ratify the engagement, so anxious am I that the United States

should be visited by a lady whose vocal powers have never been approached by any other human being, and whose character is charity, simplicity and goodness personified.

Miss Lind has great anxiety to visit America. She speaks of this country and its institutions in the highest terms of praise. In her engagement with me she expressly reserves the right to give charitable concerts whenever she thinks proper.

Since her debut in England she has given to the poor from her own private purse more than the whole amount which I have engaged to pay her, and the proceeds of concerts for charitable purposes in Great Britain, where she has sung gratuitously, have realized more than ten times that amount.

Like the principal motif recurring in a musical composition, so that "charitable strain" is gently sounded all throughout Barnum's publicity campaign in behalf of the Swedish Nightingale.

It gave his artist a human touch that no other artificial means could produce, and how well he knew its effect!



JENNY LIND.

After one of their concerts, on being told by her that he (Barnum) gave much more toward charity than she ever did, Barnum smilingly replied:

"Bread cast upon the waters will perhaps return but-tered."

At any rate, it proved a splendid business proposition, for the more liberal he was in donations the more the public responded.

From the date of the first announcement till her New York debut, September 11, 1850, at Castle Garden, Barnum used every conceivable means toward assuring a financial success for his stupendous undertaking. There were \$187,500 risked by him, which sum included all his worldly possessions. Outside of a few staunch friends who still had faith in his ability and good judgment, he was greeted on all sides with pitying glances and comments of:

"Poor Barnum; it's too bad—too bad!"

Indeed Jenny Lind herself said as much on her arrival: "How is it possible that you dare risk so much money on a person whom you never heard sing?"

Replying to this, Barnum frankly confessed:

"I risked it on your reputation, which, in musical matters, I would rather trust than my own judgment."

Evidently whatever Barnum lacked in sound musical judgment, he fully replenished in good business sense.

For the New York debut of his singer the tickets were auctioned off, each of the three thousand persons having paid the customary admission fee of twenty-five cents for the privilege of entering Castle Garden in order to get a chance to bid. The first ticket brought \$225. All told, one thousand tickets were sold at this auction, bringing the fabulous sum of \$10,141, which goes to prove that Barnum made good use of the six months' leeway which he had to enlighten the American people about Jenny Lind and her art.

To recall his various methods would require pages, but we cannot pass by the clever bit of publicity which lurked behind his offer of \$200 for a prize ode, "Greeting to America," which was to have been set to music by Jenny Lind's musical director, Julius Benedict, and sung by the celebrated guest for the first time on the night of her American debut.

Hundreds of poems poured in. As a result the selection of the Taylor poem brought a deluge of spirited protests. These outbursts appeared in the press all over the country, most of them abounding in wit and sarcasm and furnishing splendid publicity.

One of the offended poets portrays Barnum as the relentless seeker for sensational freaks, and in that role enacts the following scene between the impresario and songster:

So Jenny, come along, you're just the card for me,  
And quit these kings and queens for the country of the free;  
They'll welcome you with speeches, and serenades, and rockets,  
And you will touch their hearts, and I will tap their pockets;  
And if between us the public isn't skinned,  
Why, my name isn't Barnum, nor your name Jenny Lind.

Seldom was \$200 invested to better advantage than in that ode, and its direct results of poetic protests.

#### When Facts Surpass Dream.

Barnum was more than a mere business genius, and we are fully convinced of this fact by the following deed. After finding that the success of the Jenny Lind tour would far exceed his boldest expectations, he called on the singer, and informed her that instead of paying \$1,000 per concert, as originally agreed upon, hereafter in addition to that sum he would give her 50 per cent. of the profits from each concert after deducting his share of expenses amounting to \$5,500. Thus the first New York concert (plus Barnum's addition toward charitable causes) brought Jenny Lind \$10,000. Every penny of this sum was donated to charity, the mayor of the city acting as advisor in its proper distribution.

The great New York debut filled the the box office to the extent of \$17,864.05. Two days later the same barometer showed \$14,203.03. These figures are staggering, but authentic. The country was stricken with an epidemic of Jenny Lind fever. The literature from New York critics alone filled a book. Barnum scattered these all over the land, adding to their contents a vast amount of splendid publicity matter, most of which served but as a medium to tell of Jenny Lind's great charitable deeds.

The stupendous undertaking was involved with many unavoidable hardships of business and private nature, but not until the Jenny Lind Concert Company of sixty musicians in the orchestra and her assisting artists had crossed the whole land did this splendid tour come to a successful end.

The following table gives an exact picture of its magnitude:

	Receipts.	Average.
New York, 35 concerts.....	\$286,216.64	\$8,177.50
Philadelphia, 8 concerts.....	48,884.41	6,110.55
Boston, 7 concerts.....	70,388.16	10,055.45
Providence, 1 concert.....	6,525.54	6,525.54
Baltimore, 4 concerts.....	32,101.88	8,000.47
Washington, 2 concerts.....	50,385.60	7,602.80
Richmond, 1 concert.....	12,385.21	12,385.21

Charleston, 2 concerts.....	10,428.75	5,214.37
Havana, 3 concerts.....	10,436.04	3,478.68
New Orleans, 12 concerts.....	87,646.12	7,303.84
Natchez, 1 concert.....	5,000.00	5,000.00
Memphis, 1 concert.....	4,539.56	4,539.56
St. Louis, 5 concerts.....	30,613.67	6,122.73
Nashville, 2 concerts.....	12,034.30	6,017.15
Louisville, 3 concerts.....	19,429.50	6,476.50
Madison, 1 concert.....	3,693.25	3,693.25
Cincinnati, 5 concerts.....	44,242.13	8,848.13
Wheeling, 1 concert.....	5,000.00	5,000.00
Pittsburgh, 1 concert.....	7,210.58	7,210.58

Total, 95 concerts.....\$712,161.34 \$7,496.43

The highest prices paid for tickets at auction were the following: New York, \$225; Boston, \$625; Providence, \$650; Philadelphia, \$625; New Orleans, \$240; St. Louis, \$150; Baltimore, \$100. After the sale of the first ticket the premium usually fell to \$20 and so downward in the sale of figures. The fixed price of tickets ranged from \$7 to \$3. Promenade tickets were sold from \$2 to \$1 each.

Out of this enormous sum Jenny Lind received as her personal share \$208,675.00, but refunded to Barnum \$32,000 for not having filled her contract as per original agreement, thus leaving Barnum's share the neat sum of \$535,486.25.

If figures talk, this tale is worth telling, for it stands as a monument to the genius of an American manager such as no other country has ever produced.

Like Barnum's own life, this is full of romance, gamble, ingenuity and inspiring perseverance. It exemplifies the strongest and the noblest traits in the American manager, and though the tale is sixty-five years old it is well worth retelling.

#### Hugh Allan Delights Large San Diego Audience.

San Diego, Cal., August 9, 1915.

Hugh Allan, baritone, was the singer of the evening on July 30, at the Panama-California Exposition. A splendid crowd greeted him, many present being old friends dating



SNAPPED AT SAN DIEGO.

Left to right: Hugh Allan, Gertrude Gilbert, Claus Spreckels.

from the time of Mr. Allan's residence at Coronado some few years ago, when he lived, taught and sang there.

Beginning with the "Prologue" from "Pagliacci," Mr. Allan achieved a marked success. His voice has developed excellently and has all the charm of a robust tenor quality,

being particularly full and effective in warmth and brilliancy in the upper register, although Allan still calls himself a baritone. It is a distinctly individual organ. Also he has undoubted magnetism of personality. A group of English songs was offered and the enunciation of these was a real pleasure.

The accompanist was William J. Gomph, of Buffalo, who is acting as official organist for a while. In response to continual encores Mr. Allan went to the piano and, playing for himself, sang several encores.

Hugh Allan left San Diego to sing in the Saengerfest at Los Angeles. Before leaving here, however, he was tendered a reception at the Women's Building by his many warm friends and admirers.

#### MINNEAPOLIS NOTES.

##### THE MACPHAIL SCHOOL TO BE ENLARGED.

The MacPhail School of Violin, after August 1, became known as the MacPhail School of Music, with new departments in piano and cello.

The piano faculty includes Margaret Gilmor-MacPhail, Kate Mork, Florence Davies, Karl Youngdahl and Josephine Porter. Florence Davies has studied for the past two years in the New England Conservatory at Boston.

Carlo Fischer, whose return to professional life has recently been announced, will have charge of the cello department.

##### MUSIC AND ALLIED ARTS BUREAU.

The Music and Allied Arts Bureau, under the management of Laura Coakley Wallin, has been established recently in the Twin Cities. Mrs. Wallin came from New York about two months ago, and is established at the Frank Music Company Building, Minneapolis. Already she has secured on her list the following well known artists: Clara Williams, soprano; Richard Czerwonky, concertmaster of the Minneapolis Symphony Orchestra, available until October 15; Jesse Weiskopf, pianist; Beatrice Thurston, Russian contralto; Mrs. Carlo Fischer, dramatic reader, with Meta Schuman, pianist; Wilma Anderson-Gilman, pianist; Ruth Anderson, violinist; Lucile Stevenson, Chicago soprano; Mr. and Mrs. William MacPhail, violin and piano; Lewis Shawe, the St. Paul baritone; Harry Phillips, the Minneapolis baritone; James A. Bliss, composer-pianist; Mrs. J. A. Bliss, pianist, and accompanist to Florence Macbeth; Alma Porteous, contralto; Katharine Hoffmann, for nine years accompanist to Mme. Schumann-Heink; Giuseppe Fabbrini, head of piano department of Minneapolis School of Music; Alice Eas, harpist; G. H. Fairclough, H. A. Woodruff and A. O. Moensch, organists; the Apollo Club, of Minneapolis; Alfred Greenfield, boy soprano; as well as Caryl B. Storrs, music editor of the Minneapolis Tribune, in the capacity of music lecturer.

Mrs. Wallin will present Cecil Fanning in recitals in both St. Paul and Minneapolis, November 9 and 11; besides which she is locally managing Mr. Fanning in the Northwest for the first three weeks in November.

RUTH ANDERSON.

#### An Oscar Saenger Pupil's Success.

During the past season, Virginia Thomson, a pupil of Oscar Saenger, sang with an Italian grand opera company in New York, making her debut as Carmen, a role which she sang many times and in which she was always



Photo by Mishkin, New York.  
VIRGINIA THOMSON AS CARMEN.

well received. Other roles which she sang were Amneris in "Aida" and Ulrica in "The Masked Ball."

Miss Thomson is a Baltimorean, and came to New York to study with Mr. Saenger three years ago. Since then she has been heard frequently in concert, always making a favorable impression with her lovely mezzo-contralto voice and winning personality.

#### Marguerite Melville-Liszniewska

##### Relates Leschetizky Anecdote.

The accompanying photograph is one of the most recent ones of the great master, and was taken on the veranda of his villa in Vienna.



THEODOR LESCHETIZKY AND MARGUERITE MELVILLE-LISZNIEWSKA.

Marguerite Melville tells an interesting story in connection with the maestro, which occurred at about the time

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this picture was taken, and which shows how much confidence he has in her musical ability and good judgment.

One of her young American pupils, was having a lesson with Leschetizky on a concerto by Arensky. Leschetizky expressed himself as much pleased with the performance, saying he would like to have Mme. Melville play it with her pupil at the next class evening. The last movement, however, being in 5/4 time, irritated him to such an extent that he begged her to rearrange it in 6/4 time instead, which she did to his great amusement and satisfaction.

#### Rochester's Younger Musicians

##### Furnish Many Programs.

Progress among the younger set of Rochester (N. Y.) musicians has been duly reported by the press of that city during the months of June and July in the various pupils' recitals which have been reviewed from time to time during those months.

At her studio in the Beckley Building, these pupils of Anna H. Foley gave a violin recital: Clarence Whitehouse, Germaine Coleman, Charles Haggerty, Gerald Madigan, Hobert Haskins, Pauline Davis, Anna Drucker, Edith Cohen, Rose Aranovitch, Claudia Goldstein, Helen Anderson, Margaret Hamil, Frederick Whitney, Crawford Gleichauf, Raymond Morgan and Greta Scholtens.

Advanced vocal students of Frederick Richards Benson: Jessie Luethford (soprano) and William Tefft (baritone), assisted by Blanche Lemmon (pianist) and Flora Jones (accompanist), gave a recital at the Rochester Conservatory of Music.

In the Assembly Hall of the Young Women's Christian Association pupils of Miss Poler were heard in recital. Those who took part were: Marian Sponsler, Helen Whitney, Horace Wood, Marjorie Morse, Olive Stull, Caroline Jeffress, Marion Weaver, Margaret Smith, Kenneth Jackson, Helen Mazson, Emily de Graff, Ruth Taplin, Eleanor Clements, Elizabeth Hallett, Walter Hallett, Adair Wellington, Grace Tobey, Emma la Waite, Helen Tobey, (pupil of Signor Barbieri), Betty Noble, Anne Smith, Jane Quimby, Charlotte Button, Alice Wood, Lucile Savage, Orinda Phelps, Beatrice Moshier, Marion Stull and Katherine Howk.

Pupils from the class of Ludwig Schenck participated in a violin recital in the Assembly Hall of the D. K. G. Institute of Musical Art, in Prince street. They were: Elsie Wick, Howard Lee, Dorothy Kennedy, Ray Campbell, Carl Frank, James Waring, August Marschally, Bessie Wiedrich, Elsie Neun, Harold Paley, Ethel Weis, Arthur Schiemann, Annie Higginbotham and Hermann Koch.

Mrs. Sidney Wilson, a vocal pupil of Oscar Gareissen, assisted.

Rochester Conservatory of Music graduates in piano this year were Margaret Pitt Cook, Bessie Ginsberg, Flora Elizabeth Jones, Freda May Woolsey, who were heard in a recital program at the graduating exercises.

Bella Hebing's pupils gave a vocal and instrumental recital in United Hall, in which the following took part: Grace Weber, Bertha Cominsky, Mary Gammarche, Erma Hession, Anna Vogler, Ruth Ramsperger, Freda Bien, Laura Schubach, Mary Tierney, Norine Schulik, Bennie Ade, Kenneth Burdett, Roger Smith, Ruth Luig, Julia Snyder, Clementine Snyder, Veryl Toates, Josephine Brush, Leona Babcock, Helen Pye, Margaret Ade, Robert Macomber, Wesley Lamb, Edward Suitznagle, Joe Klotz, Armanda Diringier, Lois Verwey, Thelma Macomber, Marion Cook, George Mead, Mildred Fay, Hilda Granger, Helen Snyder, Olive Eckman, Muriel Hebing, Joe Tierney, Margaret Pinkley, Cora Hebing, Eva Banks, Rowland Dare, Marjorie Letter, Irene Weaver, Edgar E. Eckman, Anna Ade and Cecelia Weaver.

At her home, 279 Lake View Park, pupils of Elsa Hohenstein furnished a program. These were: Louise Sohn, Jennie Cantant, Myrtle Wishnack, Theodore Kinney, Elsie Kinney, Florence Unterborn, Cecilia Niebling, Luella Mecklei, Edna Mecklei, Florence Auer, Lucille Rohr, Alma Dumrese and Mayme Schwind.

Violin pupils of Lotta Ellsworth Colt appeared in annual recital at Brick Church Institute, with Stanley J. Ellsworth, baritone, assisting, as follows: Mary Moran, Milli-

cent Hollister, Florence Childs, Rika van Niel, Pauline R. Stewart, Millicent Whiting Howard, Helen Conolly, Dorothy McGrath, Edward van Niel, Leah N. Woolsey, Milton Rapp, Lester Rapp, Olo Wheeler and Mabel Hager.

Pupils of Elizabeth Barnes were heard in a song recital at her studio in the Powers Building, as follows: Bertha S. Purdie, Grace M. Murphy, Madeline R. McBride, Persis L. Nicholls, Blanche L. Forest, Myrtle A. Cheesman, Agnes M. Knapp, Hazel M. Cheesman, Mrs. D. L. Thorp, Mrs. W. H. Boyland, Mrs. S. W. McNall and Thomas I. Dean. Minnie Gertrude Jones and Muriel Hamilton assisted at the piano.

At her studio, 27 Francis street, Pearl van Wuyckhuysen's pupils gave an evening of piano music, assisted by Janet Schays and B. van Wuyckhuysen. Those participating were: Catherine Bock, M. Myrtle Dentinger, Mildred Herr, Regina Crombach, Irene le Frois, Rosemary Shay, Raymond Castner, Austin Bock, Etalo Clements.

Mrs. F. E. Morey's pupils were heard in recital at her home, 433 South Goodman street. Those who took part were: Dorothy Burke, Charles Frank, Thelma Rear, Ellison Groat, Bernice Taylor, Sylvia Kitzing, Ruth Rolfe, Gertrude Frank and Marjorie Becker. They were assisted by Mr. Groat, tenor; Mildred Bowman, flute, and a quartet composed of Mr. Walter Brewer, Mrs. John Cresson, Elizabeth Morey and Ruth Morey.

Younger pupils of Eva A. Root's piano class gave a recital at 50 Aldine street, assisted by Miss Stevens and Helen Meyn, violinists. Those who took part were: Marion Cowles, Miss Stevens, Florence Glasgow, Harold Jameson, Donald Dyer, Ethel Rodgers, Florence Gale, Delight Salter, Stuart Miller, Dorothy Mansfield, Joseph Goddard, Robert Salter, Dorothy Preuss, Gerald Dyer, Helen Meyn, Leona Meyn, Estelle Chappel, Phyllis Winans, Ethel Chappel, Ida Chilson, Gertrude Williams, Margaret Benedict, Eva Scism, Mildred Russell, Edith Pye, Eleanore Fisher, Marjorie Burnett and Ralph Cole.

Advanced pupils of Edgar J. Rose gave a recital of piano numbers at the Genesee Valley Club. They were: Ida Rosenthal, Grace Adkins, Anna McKechnie, Dora Fiske, Sybil Warren, Edna Miller, Kathryn Farrell, William Weinrib, Frieda Epstein, Evelyn Rosenbloom, May Foley Ball, Lorimer Eshlem, Marie Dean, Gertrude Touhey, Maryetta Benson, Avis Jameson and Gertrude Miller.

Edna Catherine Loeffler, a pupil of Lotta J. Hyatt, gave a piano recital at 1004 St. Paul street.

Pupils of Ida Enkofer gave a recital at her studio, 188 Rosewood Terrace. Harold Albright, violinist, assisted. These were the pupils who gave the program: William Gudinas, Francis Baumgarten, Ida Gudinas, Ruth Simmons, Ruth Enkofer, Lois Winans, Alva Schönthaler, Myrtle Maybe, Ethelwyn Lusink, Olive Hebbard, Clementine Baumgarten, Ruth Bauer, Olive Bauer, Esther Northrup and William Baumgarten.

#### Clara Gabrilowitsch Will Sing Russian Program.

A New York recital by Clara Gabrilowitsch—whose singing last season made such a favorable impression—will be among the early offerings of the metropolitan musical season. The contralto is arranging a program that will consist solely of works of Russian composers, including Glinka, Glazounoff, Arensky, Rachmaninoff, Rimsky-Korsakoff, Rubinstein and Tchaikowsky.

#### Florio Pupils in Asbury Park Concert.

At Asbury Park, Thursday evening, August 5, pupils of M. E. Florio, who is conducting a summer class at the well known New Jersey resort, were the main participants in a benefit concert, which attracted an audience of more than 200 persons, representative society leaders of the entire New Jersey coast.

"Each number was interpreted with finished brilliance and sympathy," says the Asbury Park Morning Press of August 6, "the difficult passages of the classic selections

being sung with a melody and sweetness that won the instant approval of the audience."

The vocalists who participated in the program were: Vincent Sullivan, tenor; Ella Markell; Gertrude Hubbard, soprano; Mary Wells, soprano; Audrey Dennison, soprano; Jessie W. Anker, soprano.

"The success of the event," continues the above mentioned paper, "was due to the untiring efforts of Professor Florio, of this city and New York, whose pupils were the vocalists of the evening, and Dr. Joseph H. Bryan, a prominent physician and well known singer of the Queen resort."

"Overture to 'Orphans in Hades.'"—Bismarck Garden (Chicago) program.

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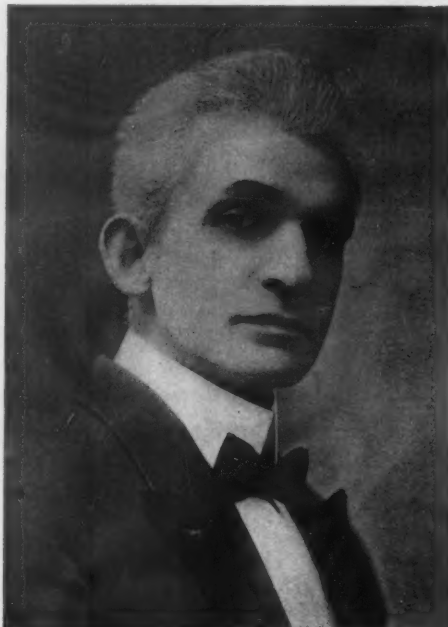
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(ALFREDO MARTINO, Assistant)

**Aborn Opera Class.**

Certainly no one in the United States is better fitted by experience to conduct an opera class than Milton Aborn, for years manager of the Aborn Opera Companies and recently director of the Century Opera Company. The following announcement, which Mr. Aborn has given the MUSICAL COURIER in the form of an interview with himself, concisely setting forth the aims and purposes of the "Aborn Classes for Operatic Training," which are to begin on October 1, is of great interest to all students of opera, and especially to those who are prevented by the continuance of the war from carrying out plans for study in Europe.

"It has been my intention for many years to establish a school of this sort," said Mr. Aborn. "We wished to open these classes in conjunction with the Century Opera Company a year ago, but circumstances prevented. I know that there is a wealth of operatic talent in America, and



MILTON ABORN.

feel sure it can be trained and developed as well here as abroad. This seems a most propitious time to try the experiment while the exodus of American singers to Europe is halted by the war. I am not ready to say who will be members of the faculty of this new conservatory, but am negotiating with two conductors of standing and experience and an operatic coach of recognized ability. The curriculum will be arranged on a plan never tried in this country before. Each pupil will be assigned to an appropriate role in one opera. The group of pupils assigned to the cast of one opera will be trained as a class. There will be several of these classes, each one working on a certain opera. As soon as one class has mastered the roles assigned to it, its members will be given a public performance in the opera they have been studying."

This feature, the actual creating for each capable pupil of an opportunity to appear on the professional stage in public performances of the opera which they have studied, is something which no other class offers and is only made possible by Mr. Aborn's extensive connections with the operatic world.

**St. Louis Hears Midsummer Opera.**

St. Louis, Mo., August 10, 1915.

Auber's opera, "Fra Diavolo," had its initial performance of the week of August 9, at the Park Theatre under the direction of Charles Sinclair. Leila Hughes sang the role of Zerlina with excellent intonation. The arias were well given and Conductor Albert Krausse and his orchestra performed Auber's music in an effective manner. The scenery and costumes were picturesque. The audience gave frequent evidence of great pleasure in the performance.

**POETICAL TALKS.**

May Birdie Ditzler will give a series of talks and piano illustrations at the School of Expressional Arts, assisted by Grace de Lauzainghein, reader, on "Correlation of Poets and Musicians." The following subjects will be treated: "Comparative Study of the Similarity of Music and Poetry in Regard to Phrasing, Emphasis, Rhythm, Tone-quality, etc"; "Bach and Milton"; "Beethoven and Shakespeare"; "Mozart and Spencer"; "Schubert and Moore"; "Mendelssohn and Longfellow"; "Chopin and Tennyson"; "Liszt and Byron"; "Wagner and Victor Hugo"; "Debussy and Maeterlinck"; "Berlioz and Lord Byron"; "Richard Strauss and Frederick Nietzsche"; "E.

A. MacDowell and W. B. Yeats' works in his late twenties and early thirties."

**VIOLINIST RETURNS TO AMERICA.**

Albert Stoessel, the young American violinist, whom St. Louis is proud to claim, has returned to America from Berlin. Stoessel was a general favorite abroad and his many friends here hope to have the opportunity of hearing him and his sister, Miss Edna, this season.

MAY BIRDIE DITZLER.

**WHERE THEY ARE.**

- B. Barstow, Vera.....Beverly, Mass.  
Buck, Dudley.....Barnstable, Cape Cod, Mass.
- C. Cortese, Angelo.....Sarnia, Ontario  
Cowen, Elsie.....Eagles Mere Park, Pa.
- G. Gates, Lucy.....Rocky Mountains  
Goode, Blanche.....Lisbon, N. H.  
Gottschalk, Belle.....Westfield, N. J.
- H. Hahn, Carl.....Merriewold Park, N. Y.  
Hall, Walter Henry.....East Edgecomb, Me.  
Heckle, Emma.....Manitou Springs, Col.  
Heinze, Victor.....Mackinac Island, Mich.  
Hinckley, Allen.....Barnstable, Cape Cod, Mass.
- L. Leginska, Ethel.....Garden City, L. I.
- M. Martin, Frederic.....Noank, Conn.  
Martin, James Stephen.....San Francisco, Cal.  
Maverick, Laura.....Merriewold Park, N. Y.  
Morgan, Tali Esen.....Ocean Grove, N. J.  
Morrisey, Marie.....Nantucket, Mass.
- O. Oetteking, Johanna Brocks.....Arverne, L. I.
- R. Reiss, Albert.....Point Pleasant, N. J.
- S. Sieveking, Martinus.....Les Lilas, France  
Stojowski, Sigismund.....Adirondacks
- T. Thunder, Henry Gorden.....Ocean City, N. J.
- V. Verd, Jean.....Redding Ridge, Conn.
- W. Williams, Morris Gabriel.....New York City

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ARTHUR ALEXANDER YACHTING.

studio, 307 West Seventy-ninth street, New York, four days in every week, and spends the week ends in automobiling, a little golf and a good deal of yachting on Long Island Sound.

**Des Moines Music Course.**

Des Moines, Iowa, will have this year one of the best musical courses ever arranged. It is under the management of Roland G. McCurdy, at the Coliseum, and includes the following:

October 13, Johanna Galski.  
November 3, Frances Alda, Frank La Forge, pianist accompanist, and Roderick White, violinist.  
November 25, Mary Garden.  
January 25, John McCormack.  
February 25, Alice Nielsen, soprano; Yolanda Méro, pianist, and Jeska Swartz-Morse, contralto.  
March 24, New York Symphony Orchestra.

**Bourstin at Brookfield Summer School Concert.**

The dedication of Hillcrest Hall at the Brookfield Summer School of Singing was an event of considerable importance in the annals of that well known institution. Dr. George Coleman Gow, the musical dean of Vassar College; Arkady Bourstin, the popular violinist of New York, and Donald N. Tweedy, also of the Vassar musical staff, contributed to the success of the occasion.

Dr. Gow reviewed the growth of the school from its inception, and emphasized the importance of the happy combination of the man and the idea, the man in this case being Herbert Wilbur Greene, of vocal fame, and the idea, a summer home for students which would afford equal opportunities or musical work and healthful recreation.

The topic for the evening's discussion by Dr. Gow was "The New View of Harmony," in which he impressed the

student body with the importance of avoiding the pitfalls attendant upon bias and conservatism, and keeping abreast of the rapid evolution of the art.

The new hall and its appointments were favorably commented upon and its acoustics thoroughly tested by the following program of violin music by Arkady Bourstin, assisted by Caia Aarup Greene and Donald N. Tweedy; sonata, Cesar Franck; Arkady Bourstin and Donald N. Tweedy; "Prize Song" ("Meistersinger"), Wagner; "Liebesfreud" Kreisler; "Legend," Burleigh; "The Village Dance," Burleigh; "Pavane," Ravel; "Menuett," Porpora-Kreisler; prelude ("Cyrano"), Damrosch; "Tambourin Chinois," Kreisler.

Mr. Bourstin and Mr. Tweedy gave a brilliant performance of the Cesar Franck sonata. Dr. Gow, commenting specially on the interpretation of the recitative of the sonata, said: "Mr. Bourstin's rendition of the recitative lifted it far above the usual reading of it."

Mr. Bourstin's warm luscious tone made a magnetic appeal to the audience who were aroused to a pitch of tremendous enthusiasm over the fineness and distinction of the artist's playing.

Miss Greene's accompaniments were played in an interesting and musicianly manner.

**S. Constantino Yon's Pupil in New Mexico.**

Agnes Seaberg, a pupil of S. Constantino Yon, of New York, sang at a concert in Raton, New Mexico, on Thursday evening, July 1. After singing "Regna va nel silenzio," from "Lucia di Lammermoor," Miss Seaberg was compelled to respond with two encores.

The Raton Range, of July 2, 1915, speaks as follows of her successful appearance:

"One of the really delightful musical treats of the season was the musicale given at the Rex Theatre last evening by the members of the MacDowell Musical Club. The large theatre was well filled by an appreciative audience, which repeatedly gave evidence of its enjoyment of the program. Ten well rendered numbers in the higher grade of classic music were given, including piano and vocal selections in solos, duets, quartets and sextets. A most pleasing feature of the evening was the vocal solo from 'Lucia di Lammermoor,' by Agnes Seaberg, whose voice has developed a remarkable sweetness, quality and range as a result of her past year of study in New York. The evening was one of great enjoyment for all who were in attendance. It is to be hoped that Raton may be given another opportunity in the near future to listen to another concert by the ladies of the MacDowell Club."

**Mrs. Beach's Concerto and Pianism Lauded.**

In his review of the recent American Composers' Day, which was held at the Panama-Pacific International Exposition in San Francisco, on August 1, Alfred Metzger said in a recent issue of the Pacific Coast Musical Review:

"To us the most musical offering of the program was surely the delightful concerto for piano in C sharp minor, by Mrs. H. H. A. Beach, very skillfully conducted by Richard Hageman. Mrs. Beach's composition is redolent with brilliant technical passages, but at the same time does not sacrifice musical value to 'acrobatic' pyrotechnics. It is well conceived and most skillfully developed. It is a concerto of the utmost musical magnitude and is worthy of being introduced at any symphony concert. Mrs. Beach's pianistic art revealed itself in a degree conformant with the highest artistic principles. Brilliance of technical equipment being backed thoroughly with adherence to adequate emotional sentiment, poetic phrasing and a particularly velvety touch. It was a most difficult composition, rendered with astonishing ease."

In order to fill all his dates Schelling has consented to play five times a week. He is routed like a theatrical attraction. For example, here is a week of bookings: Philadelphia, Wilkes-Barre, Binghamton, Utica, Ithaca.

Of course, not all his weeks are booked solid like this. He is still available for isolated dates in practically every section of the country, but his open time won't be open long.

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**Mischa Elman and—No, Not His Bride, His Sister.**

Mischa Elman, the Russian violinist, is summering on the Atlantic coast at Avon, N. J., where early in the spring he and his family took a commodious house. The young virtuoso appears in the accompanying picture with his sis-



MISCHA ELMAN AND HIS SISTER, MINA ELMAN, SOPRANO.

ter Mina, who, it is expected, will before long make a name for herself as a singer. Miss Elman is a soprano and during the past winter she has been studying in New York.

The coming tour of Mr. Elman bids fair to eclipse even his former triumphs; the young artist already is announced for twelve appearances in New York City, and his recitals throughout the country number at the present more than seventy.

**Iris Pendleton Here.**

Wichita's alert and enterprising concert manager, Iris Pendleton, spent several days in New York last week in consultation with some of his Eastern business associates. In addition to his own artists, Giuseppe Fabbri, Otto L. Fisher and Harry Evans, the Kansas manager has arranged with New York impresarios also to book for Mme. Galski, Maud Powell, Harold Bauer, the Flonzaley Quartet, Charles M. Harrison, Marguerite Dunlap, etc. Mr. Pendleton's interests now cover so wide a field that he is contemplating the opening of offices in Chicago and New York.

Percy A. Scholes has been made music critic of the London Evening Standard.

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**Bachner Artist-Pupil Engaged for Cologne Opera.**

Fritz Krauss, tenor and artist-pupil of Louis Bachner, the well known Berlin vocal instructor, has been engaged as leading tenor for the coming season at the Cologne Municipal Opera. During the past season he sang the



FRITZ KRAUSS.

leading tenor roles in no fewer than 150 performances at the Kassel Royal Opera, besides filling guest engagements at Cologne, Frankfurt-am-Main and in other important German opera houses. Before that he was a member of the Danzig Municipal Opera for one year and of the Bremen Opera for two years. His repertoire includes practically all the lyric and "young heroic" roles.

Krauss, who is said to be looked upon as one of the near future leading tenors in Germany, has a voice of unusual quality as well as of exceptional range, and he is also an actor of uncommon ability. He is the second Bachner pupil engaged at the Cologne Municipal Opera, the other being the eminent bass-baritone, Richard Hoettges, who is at present fighting at the front.

**Miller-Van der Veer Southern Tour.**

Reed Miller and Nevada van der Veer will go South on a joint recital tour early in November, filling a series of appearances in Georgia and Alabama before going to Texas, where engagements are booked in Dallas, Austin and other cities. The tenor and the contralto will devote their entire season to the concert field, appearing both jointly and individually. In oratorio both of the singers are in special demand. Orchestral appearances with the Philharmonic Society, of New York, are among their bookings.

**Aline von Barentzen's Appearances.**

Aline von Barentzen was engaged for a concert at the Casino, Spring Lake, N. J., Tuesday evening, August 17. She will also have appearances with the Tuesday Salon Society and the Mozart Society, of New York; recitals in Boston, Chicago, Milwaukee, Des Moines, and orchestra appearances with the Minneapolis Symphony Orchestra.

Metropolitan Opera Orchestra (Sunday night concert) during the coming season.

Her New York recital will take place at Aeolian Hall, Friday evening, January 7.

**ALICE NIELSEN ENTHUSIASTICALLY GREETED AT LAPEER, MICH.**

Lapeer, Mich., August 15, 1915.

An enthusiastic crowd greeted Alice Nielsen with tremendous applause, followed by the Chautauqua salute, at the final program of the Redpath Chautauqua series at Lapeer on August 8.

A committee of ladies from the various clubs had decorated the platform for the occasion. This had a background of pink and white hollyhocks and artistic baskets filled with dahlias and queen's lace. The color scheme was pink and white. Miss Nielsen was also presented with two beautiful bouquets, one of pink dahlias, the other of Shasta daisies.

Miss Nielsen was recalled again and again and was most gracious in her responses.

**DEVERELL DIRECTOR IS IN LAPEER.**

Frances E. Deverell, the pianist and director of the Deverell School for Girls, located next to the American Embassy in Paris, and a branch school of which has been established in New York City during the war, is spending some time resting in Lapeer during the summer months.

GRACE WOODARD PHILLIPS.

**Singers Enjoying Vacation.**

Linnie Love, the young concert soprano, and Isa Macguire, contralto, are spending their vacation at a girls' camp, Blauvelt, N. Y., where both are singing at the Presbyterian church. They were again the visiting artists at the Sunday night concert, Hotel Gramatan, Bronxville, N. Y., July 26. This was their third return engagement in two months. Miss Love and Miss Macguire have been engaged to give a concert in the University of Virginia next season.

**Rudolph Ganz's Summer Home.**

Rudolph Ganz's summer home, Camp Mary, Naples, Me.,



RUDOLPH GANZ AND HIS SUMMER HOME IN MAINE.

and the noted Swiss artist at the piano are shown in the accompanying snapshots.

"What is the price of admission to the European concert?"  
"Death."

ON OCTOBER 1st

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### John McCormack Reengaged for Labor Day at Ocean Grove.

Saturday night, August 7, marked John McCormack's first appearance at the famous Ocean Grove (N. J.) Auditorium, which is one of the largest in which he ever has sung. Its seating capacity was taxed to the utmost when the Irish tenor sang there, the nearly 10,000 places being insufficient to accommodate the audience; 400 found accommodation on the stage and in the organ galleries, while from 300 to 400 persons were standing. It was estimated that almost as many more stood for hours outside, just to catch an occasional note through an open door or window.

The usual McCormack welcome was the order of the night. The tenor never was in better voice and many encores had to be added to the regular program. Although he had concluded not to give any more concerts before the opening of his regular season in October, the committee in charge prevailed upon McCormack, during the intermission, to give another concert at the Auditorium on Labor Day, to which he finally consented. The announcement of this Labor Day reengagement brought forth a hearty and enthusiastic cheer from the audience.

Mr. McCormack opened his program with a spirited rendition of the beautiful aria from Puccini's "La Boheme," "Che gelida manina" and had to respond with a double encore. His next group included "Singer's Consolation" (Schumann), "Ave Maria" (Schubert) and "Agnus Dei" (Bizet), the latter, which was sung with piano, violin and organ accompaniment, provoked a veritable storm of applause. The next group embraced: "When the Dew Is Falling" (Schneider), "Before the Dawn" (Bath), and "The Lord Is My Light" (Allitsen). The usually conservative Ocean Grove audience could not restrain itself at the conclusion of the last number. While a portion was satisfied with the customary clapping of the hands, the greater number burst into cheers.

The group of Irish songs included: "The Bard of Armagh," "The Ballynure Ballad" and "The Irish Emigrant." As before mentioned, the program was more than doubled with encores.

Donald McBeath, violinist, was the assisting artist, and Edwin Schneider, the accompanist.

The audience is said to have been not only the largest the famous Auditorium has ever held, but also one of the most representative. Governor Fielder of New Jersey was present with a party of friends; Mayor Mitchel of New York motored down to Ocean Grove with a party of six. Over a hundred clergymen of all denominations were present, including two Methodist and one Catholic bishop.

After the concert, Mr. McCormack was the recipient of a remarkable and most significant demonstration. About two thousand people waited outside the stage entrance for almost half an hour and followed the popular singer to his hotel, cheering him all the way and shouting: "Come back to us again, John."

It was, taken all in all, one of the greatest triumphs of John McCormack's remarkable career.

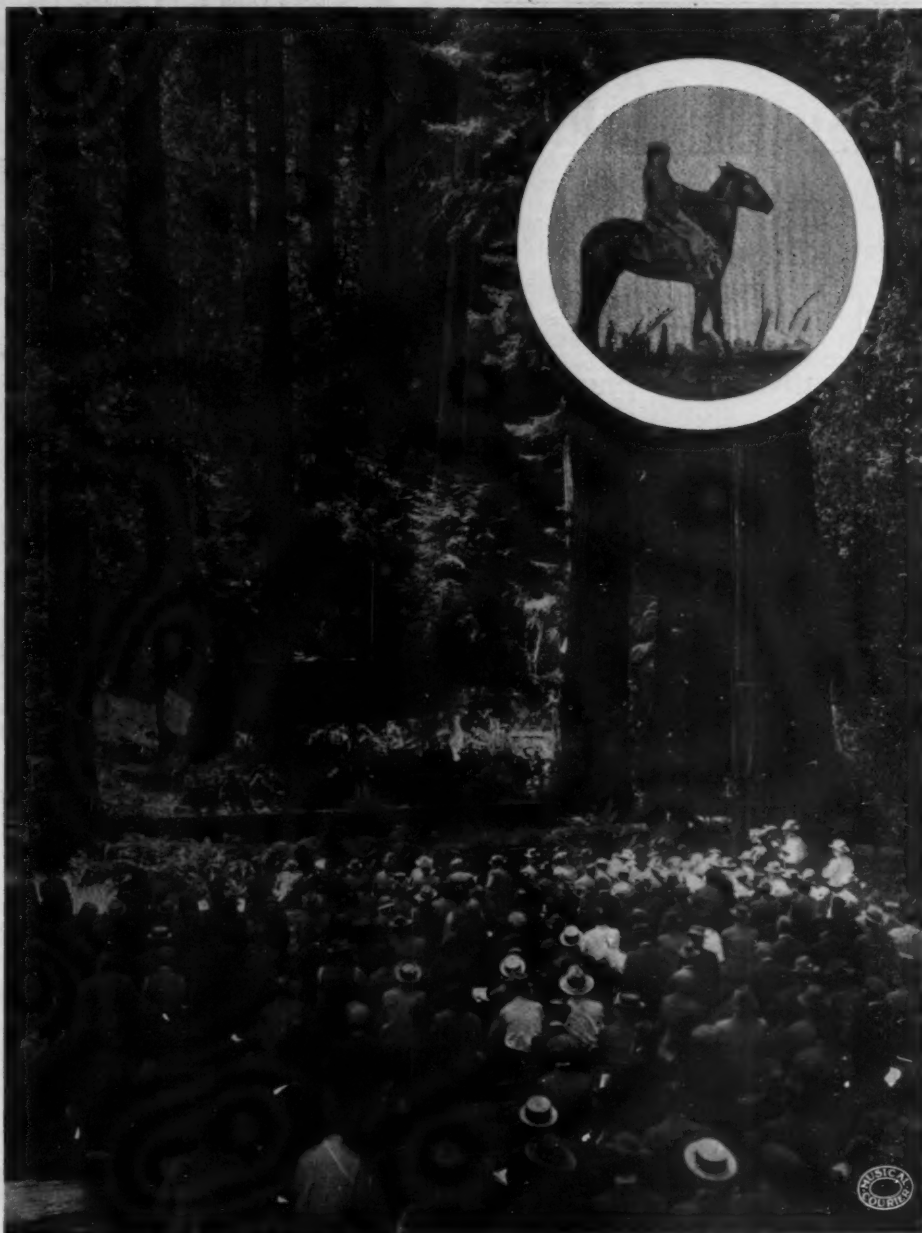
### Ellmer Zoller at Saco Valley Music Festival.

Ellmer Zoller, the pianist, was the skillful accompanist for Olive Fremstad at the Saco Valley Music Festival, Bridgton, Me., on Tuesday evening, August 3, on which occasion Mme. Fremstad sang "Dich, theure Halle," from "Tannhäuser," and a group of five folksongs—"Ma Gazelle," Moorish; "Hush-a-Bye," Scotch; "In nel tuo letto," Neapolitan; "Kom Kjyra," Norwegian, and "Tenting Tonight," American.

As has been mentioned in a previous issue of the MUSICAL COURIER, Mr. Zoller has been engaged as Mme. Fremstad's accompanist for the season 1915-16.

### The Beardsleys' Vacation.

Miltonella Beardsley and her daughter, Constance Beardsley Eldredge, the pianists, are spending the summer at Garden City, L. I., and Lake Placid, N. Y.



FRANZ X. ARENS ON HIS FAVORITE PONY, AND AN OUTDOOR CONCERT BY THE SAN FRANCISCO BOHEMIAN CLUB AT BOHEMIA GROVE, CALIFORNIA.

### Franz X. Arens Guest of Bohemian Club.

Although Franz X. Arens, the bel canto specialist, has his studio in New York City and spends the winter months teaching in the metropolis, his heart is really in the West, where he has his ranch, and where he lives an outdoor life.

After teaching for six weeks in Portland, Ore. (his course was crowded to overflowing, averaging over eighty-five lessons weekly), Mr. Arens retired to his ranch in Hood River, to superintend the harvesting of a large strawberry crop. Following a fortnight in the mountains, camping and fishing, Mr. Arens went South, to be the guest of the Bohemian Club of San Francisco during its "High Jinks."

The accompanying picture shows one of the outdoor concerts given in the wonderful open air auditorium in "Bohemian Grove" of redwood trees. The insert shows Mr. Arens on his favorite horse.

Mr. Arens is scheduled to visit both California expositions and he will not return to New York until just in time

to open his studio, October 8. Several of his Western pupils will follow him to the metropolis.

### Scott Songs Featured on Summer Programs.

Songs by the New York baritone-composer, John Prindle Scott, were featured by local artists at a concert given in Norwich, N. Y., August 3.

Mr. Scott, who is at present at "The Isbell," MacDonough, N. Y., was heard in a group of his own songs at a concert in the Town Hall there on August 6, and was greeted with his usual warm welcome.

A concert will be given in the same place, August 19, when Mrs. Roper, soprano, of Norwich, N. Y.; Anna Laura Johnson, contralto, of Philadelphia, and a violinist and pianist will furnish the numbers, assisted by Mr. Scott. Works by Mr. Scott will be the feature of the program.

Mr. Scott's last song, "My True Love Lies Asleep," has just been published in The Etude.

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### Louis Victor Saar's Holiday.

The Cincinnati composer, teacher, and theorist is shown herewith, enjoying his summer vacation in the Maryland



mountains. He writes to a New York friend: "I have been hard at work, although I am afraid that I do not look it, and therefore cannot claim sympathy."

Some new Saar compositions doubtless will spring from the stimulating influence of the romantic Maryland atmosphere.

### Lucy Gates "Roughing It."

No, these snapshots of Lucy Gates, the charming young coloratura soprano, were not taken last winter. They

LUCY GATES IN THE ROCKY MOUNTAINS, JULY 4, 1915.



LUCY GATES SLIDING DOWN A SNOW BANK ON INDEPENDENCE DAY.

mark the scene of her Fourth of July fun in the current year of 1915. Miss Gates is spending her vacation high up among the Rockies, the altitude being about ten thousand feet above sea level. There she is "roughing it," her favorite diversion being riding.

Miss Gates has filled recently a large number of concert engagements in Utah, Idaho and California, where she was the soloist with the Mormon Tabernacle Choir. Everywhere she won for herself and her art the genuine admiration of her audiences. As a sample of the many excellent press notices she received, the following from the Los Angeles Daily Times is given:

"Speaking of soloists, it was a large triumph that was won by Miss Gates, the organization's star soprano. She gave that exacting 'Bell Song' from 'Lakme' an exquisite rendition. The fire, not usually expected in such quantity in a coloratura singer, is what lends so much to her conceptions. Her art is very real and she handles the technical difficulties of the 'Bell Song' with unusual ease."

### Mrs. Beach Honored at the Exposition.

August 1 was designated at the Panama-Pacific International Exposition as "American Composers' Day." On that occasion eight distinguished American composers were heard in works of their own composition and under their own direction. They were assisted by the Exposition Orchestra of eighty performers, under the direction of Richard Hageman. One of the two women composers of this occasion was Mrs. H. H. A. Beach, whose prolific works are being honored both here and abroad. She played her concerto in C sharp minor for the piano, assisted by the orchestra. In the San Francisco Chronicle of August 2 appears the following report:

"Mrs. Beach's concerto in C sharp minor for piano and orchestra was played by herself, with Richard Hageman conducting the orchestra. She has wonderful pianistic qualities, and her work is brilliant and intricate. . . . Mrs. Beach was welcomed as a familiar friend, and honored with the only gift of flowers of the day."

Carl Busch, conductor of the Kansas City Symphony Orchestra, has announced his intention of giving performances of Mrs. Beach's "Gaelic" symphony during the coming season. During the busy weeks in California he has been studying the work and pronounces it very beautiful.

"What's wrong with his portamento?"

"I don't know a thing about automobiles."

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**Beatrice Savelli, a Young Member of the Washington Square Players of the Bandbox Theatre, New York, Possesses a Mezzo-Contralto Voice of Exceptional Beauty.**

While playing the leading role in Maeterlinck's interesting drama, "The Interior," last season, at the Bandbox Theatre, New York, Beatrice Savelli distinguished herself and proved her qualities as an actress of unusual ability and charm. Beautiful, with rich olive coloring and wonderful hair of Egyptian blackness and the charm of graceful movement of the Orient, Beatrice Savelli is proud of her American birth and her American successes, but even more proud may she be of her dauntless enthusiasm and determination to succeed in her chosen profession. In a voice as unusual as her type of beauty, she spoke with naïve delight recently at the progress she has made dramatically and vocally during the past season.

"You know," she said at the close of her vocal numbers at the last hearing of the season at the Helène Maigille American School of Bel Canto, "I am so happy to have been under Mme. Maigille's instruction the entire season and the extra summer course. I am not going to discontinue even now, as I am ambitious to sing as well as to recite lines. This work is only the beginning, the foundation, and Mme. Maigille is so strict on tone placement she actually begrudges a song, and those you have listened to are the result of the summer course. Each step under Mme. Maigille is so progressive, I am beginning to believe that with much patience and perseverance I may prefer recital to dramatic work."

The rich speaking voice, giving such beautiful expression of Beatrice Savelli's regard and respect for her teacher, Helène Maigille, impressed the listener with its genuineness. If appreciation is a part of the manifold gifts of this talented and lovely artist-pupil, then it is not surprising that her own talents are winning recognition on their merits.

At this juncture Mme. Maigille laughingly exclaimed: "It is gratifying to hear such unfeigned expressions of pleasure in her lessons from the pupil herself. It makes me happy, too. Only this morning I received a charming letter from Louise Lieberman and she voiced just the kind of sentiments Miss Savelli has been expressing, and I am sure Miss Lieberman will not object to my quoting her: 'Your pupils all have such great confidence in you and love for you. Remember me to any of them you may see, I was charmed with them all,' but," added Mme. Maigille, "they were all equally charmed with Louise Lieberman. She is a rare combination of generosity and womanliness, an unqualifiedly fine accompanist and thorough musician."

The listener left the music room of the Helène Maigille American School of Bel Canto with the thought uppermost in mind, "What is the power so magically wielded that



Photo by Arnold Genthe, New York.  
BEATRICE SAVELLI.

produces such splendid results?" and the words "Sincerity of purpose must be the reason," came to mind as exemplifying the character and purpose of Mme. Maigille in her work and its influence in the art and accomplishments of her tried and grateful pupils.

**Rear Admiral Pond and George Hamlin.**

The accompanying picture shows Rear Admiral Pond and George Hamlin, the latter as guest on the cruiser



GEORGE HAMLIN ENJOYING MIMIC WARFARE.

South Dakota, during a sham battle at the San Francisco Exposition on July 15.

"Why are bullets musical?"  
"They whistle the song of death."

**Besekirsky Enthuses Canadian Audience.**

A delightful concert was given August 3, at "Manor Richelieu," Canada, for the benefit of the Canadian prisoners of war, under the distinguished patronage of the Duchess of Connaught.

Chief Justice Sir Charles Fitz-Patrick was the speaker and Wassily Besekirsky, the Russian violinist, gave an enjoyable and artistic program. His numbers were sonata by Veracini, variations by Tartini-Kreisler, air, Bach, and gipsy songs by Sarasate, which were all played with technical fluency and a delightful tone, and gave the violinist ample opportunity to demonstrate his art.

The enthusiastic audience, in which Ex-President Taft and other notables were seen, demanded numerous encores, not seeming to hear enough of the violinist's playing.

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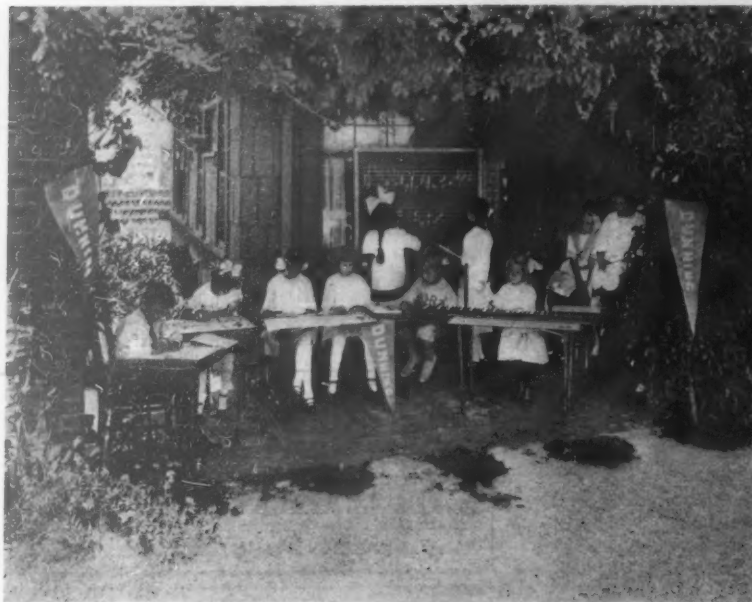
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MRS. JAY RECTOR BEVITT'S OUT-OF-DOORS DUNNING STUDIO AT SAN DIEGO, CAL.

### Dunning System Meets With Unqualified Enthusiasm.

The accompanying very interesting pictures serve to show the method of Carrie Louise Dunning in the teaching of children the foundation principles of music. The work is turned to play under Mrs. Dunning's skillful guidance, and a glance at these pictures will show with what zest the children enter into the spirit of the game. Mrs. Dunning has established normal classes for the teaching of this system in various sections of the country. On August 4 she started a class in Chicago, and previous to that time she spent five weeks in training a normal class at Portland, Ore. On September 20 she will reopen her New York class. The interesting and unique normal course is being received with unqualified enthusiasm by the teachers who constitute the class, as they see in this remarkable system the elimination of the drudgery of the oldtime teaching methods.

It is not a so called "short cut" through the mystic mazes of music study at the expense of thoroughness that Mrs. Dunning presents; but rather she gives more attention to scores of details too often necessarily neglected by the average teacher on account of limited time. Within an incredibly short time much ground is covered, which it takes months longer to accomplish under the old system.

Mrs. Dunning is a musician of exceptional attainments, having studied with some of the best teachers of America and Europe, among them being Fräulein Prentner and Theodore Leschetizky. The latter wrote from Vienna, soon after Mrs. Dunning had perfected her system: "Carrie L. Dunning's method seems to me as most practical and I recommend it for the first musical instruction of

children or beginners. It ought to meet with favor and success wherever the beginning of a musical education is contemplated."

A charming personality coupled with a rare pedagogical gift have won for Mrs. Dunning unusual success in the various sections of the country where the Dunning classes have been established.

### Society Well Represented at

#### McCormack Saratoga Concert.

Saratoga, N. Y., August 9, 1915.

John McCormack made his first appearance at Saratoga Springs, Wednesday evening, August 4. Notwithstanding the fact that it rained steadily for two days (Tuesday and Wednesday), the spacious Convention Hall, with a seating capacity of 5,000, was filled to the doors and over 200 people stood at the back of the hall. Two special trains brought a large contingent from Glens Falls; special trains also ran from Schenectady, Schuylerville, Ft. Edward and Hudson Falls. The summer colony at Lake George and Luzerne was well represented. It was rumored that never before had so many automobiles been seen at one time at the Springs.

Many of New York's best known society people, who are in Saratoga for the racing season, were present, including W. K. Vanderbilt, August Belmont, Perry Belmont, James Butler, Mr. and Mrs. R. T. Wilson, Charles W. Morse, Countess de Valmond, John B. Kitchen, Mr. and Mrs. Russell B. Colt, Congressman George W. Loft, Foxhall Keene, John E. Madden, John Wanamaker, Mr. and Mrs. C. K. G. Billings, Mrs. Robert Cluett, Edward

Murphy, Jr., Mr. and Mrs. Jesse Lewisohn, Mr. and Mrs. E. Vandenburg, Col. George Harvey, Mr. and Mrs. H. H. Hewett, Mr. and Mrs. James B. Regan, Florence Hathorne, Mr. and Mrs. William H. Manning, Mrs. Fletcher D. Proctor, of Proctor, Vt., motored from her home with a party of six, a distance of over 130 miles, in order to attend the concert. Mrs. Proctor attended three of Mr. McCormack's concerts in New York last season and two in Boston.

The program included: "Ah! Moon of My Delight," from Liza Lehmann's "Persian Garden" cycle; "Singer's Consolation" (Schumann), "Ave Maria" (Schubert), "If I Were King" (Liszt), "When the Dew Is Falling" (Schneider), "Before the Dawn" (Bath), "The Trumpeter" (Dix), "Lagan Love Song" (Harty), "Ballynure Ballad" (Hughes), "The Foggy Dew" (Fox).

The program was, as usual, more than doubled with encores.

Donald McBeath, violinist, was the assisting artist and Edward Schneider, accompanist. E. E. B.

### Kreisler and D'Arnalle to Appear in Newport.

Vernon d'Arnalle is soon to sing at Marble House, Newport, R. I., the beautiful summer residence of Mrs. Belmont. He is to give a program in conjunction with Fritz Kreisler. This ought to prove a musical treat for Newport.

"What part of the opera did you like best?"

"The part where we went across the street, between acts, and had that excellent Pilsener."



In America  
Season  
1915-16

# CULP

Coenraad V.  
Bos at the  
Piano

H. E. Krehbiel in New York Tribune, Jan. 6, 1915:

"In interpretive power, in beauty of voice, in skill in song, the Dutch singer excels. There is no living singer to-day who could have rivalled her mastery over tone color."

### MANAGEMENT:

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## Grainger—Tone Poet.

By Edward Maryon.

In the double realm of composer-virtuoso, few artists of our time have captured the public of the Old and New Worlds as Percy Grainger. Although his successes have



GRAINGER AS A BOY.

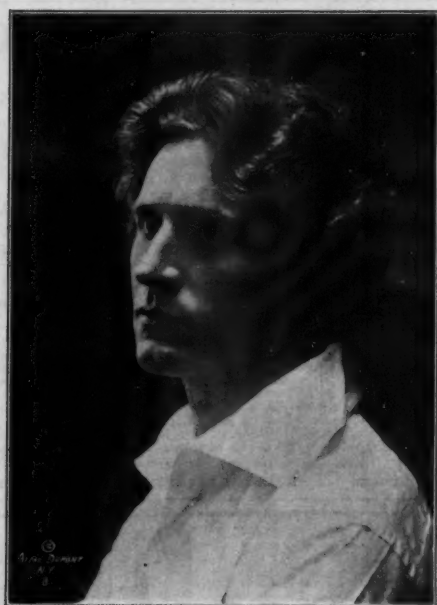
been phenomenal, the reasons qualifying such a rapid rise to fame and fortune may have escaped some of his many admirers.

Born on the island continent of Australia some twenty-



GRAINGER'S PORTRAIT BY SARGENT.

seven years ago, the only child of a mother whose devotion and personal musical attainments of no mean order nurtured and cultivated his earliest efforts in music, Percy Grainger was, at the age of ten, able to make his first pub-



GRAINGER TODAY.

lic appearance, and to win his first laurels as a child pianist. Although Australia sings strenuously throughout his work, its forests, shores, rivers, hills and vales; its youthfulness, its uninhabited solitudes, and its vastnesses, cling to his imagination;<sup>1</sup> while its free democracy throbs through all

<sup>1</sup>See Schirmer's catalogue of Grainger's published works.

his dreams for better art and purer ethics; yet his mother wisely realized that to give his latent instincts the fuller culture essential to the proper perfecting of true talent, Europe had to give place, at least for a while, to their far distant southern home-land. In Frankfort a/M., and elsewhere, years passed by in serious study, years "always guided by the clairvoyant apperception and patient fostering of a devoted mother. Then came that momentous meeting of the young dreamer of a new continent's folksongs, and the maturer maker of Scandinavia's most inspired tone creations. It was apparently preordained that the creator of folk music, culled from Nature herself in a new found land, and the maker of folk music idealized into exquisite tone pictures, from symphony to song, culled from the tradition, the sagas, the solitudes of the northlands of Norway should meet and join hands forever. So Grieg and Grainger, by the very nature of selection's laws, adopted one another. This was satisfying both as romance and reason.

Following this happy event, the career of the Australian has been as swift as it has been brilliant. His triumphant tours from far Russia, through Germany to England, are too well known to require any special mention. One incident, however, particularly touches the writer of this article. Before leaving Europe for America, he had the opportunity of bidding goodbye to Arthur Fagge, one of the most eminent conductors in England, an intimate friend, and one who has honored us both by several superb performances of many of our compositions. Knowing I was definitely leaving Europe with the firm conviction that America was the larger, broader field for the future's music, I asked my friend what he had accomplished during the season, just finished, and what signs England continued to show toward the long desired British school of composition. This question was not asked because several new English works had been produced, but from the fact that I knew during each season scores of manuscripts from would be composers always pass under his discriminating gaze; for none is more eager to discover and to proclaim true talent. This distinguished musician replied:

"Out of a batch of imitative stuff, à la Schönberg and Debussy, I have found some exceptionally interesting things by a young Australian, a friend of Grieg. I am going to perform them, they strike a new note, and they bear the hallmark of originality. This young pianist-composer will go far."

My friend's words were prophetic. Grainger's work was produced, and Grainger played under his baton. The fame already acquired in Continental Europe was solidified in England. London verified my friend's prognostication, and the Provinces added their enthusiastic approval. Among the lasting honors bestowed on Grainger during his sojourn in England, was, that he so interested that master of paint and psychology, John Sargent, as to warrant his friendship, and a realistic portrait from his inimitable brush.

Then Grainger's compositions reached America, and were so well received it became imperative for him to cross the Atlantic and to appear before the music lovers of this republic as virtuoso-composer. His first season in New York and other large cities has been doubly gratifying. Audiences have been wildly enthusiastic, and the flame of this whole souled enthusiasm has so deeply touched Grainger that he finds in America a land of promise, a country of illimitable possibilities, a glorious field for artist, and an ideal home for music in which her future will rest secure.

## Treading on Thin Ice.

Take a delight that I hope is not malicious, but merely satirical in reading the reviews by the regular dramatic critics of musical entertainments. Now, there is no reason why a skillful writer and trained newspaper man should not be able to produce a just and readable review of an operetta, so long as he refrains from deciding on matters of which he knows little, and from using technical terms of which he knows less.

Some of these gentlemen, wishing to maintain the old-fashioned critical pose of knowing everything, delight in bandying about the intimate vocabulary of the musical craft, to the admiration and mystification of the low comedian and the chorus and the unmeasured joy of those who know the meaning of musical terms.—New York Morning Telegraph.

## Eleanor Freer's Engagement Announced.

The engagement of Eleanor Freer, only child of Eleanor Everest Freer, the American composer, and Dr. Archibald Freer, of Chicago, to Russell Willson, is announced. The bride to be was just graduated from Bryn Mawr College. The wedding is set for next April.

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## Baroness von Klenner at Chautauqua.

The ever youthful and energetic Baroness von Klenner, president of the National Opera Club of America, representative of the famous Garcia method of singing, etc., is evidently growing more youthful, to judge from the accompanying snapshot, taken during her annual sojourn at



BARONESS EVANS VON KLENNER ON HER HORSE, "SACHA," WITH HER ENGLISH GRAYHOUND, "QUEEN."

This "snap" was taken at her Summer School of Opera, Point Chautauqua, N. Y.

Point Chautauqua, N. Y. Here she conducts a summer school with success, and hither pupils from all over the United States, mostly teachers, and others preparing for concert singing next season, come to study with the baroness.

## Jessie G. Fenner-Hill Enjoys

## "Honeymoon" in Adirondacks.

Announcement has been received by the MUSICAL COURIER of the marriage of Jessie G. Fenner, the New York vocal teacher, to Frank Tracey Hill of Troy, N. Y. The wedding, which was a quiet one, occurred at the home of the bride's mother, Jersey City, N. J., July 31, and Mr. and Mrs. Hill are at present enjoying their "honeymoon" amid the beautiful scenery and invigorating air of the Adirondack Mountains.

Mrs. Fenner-Hill has had an unusually busy fall, winter and spring season; and one might well add summer season also, since her activities extended throughout the entire month of July.

Owing to the excellent results obtained by pupils at her many students' recitals during the past season she has built up a very large class.

Among her pupils two are now filling church positions in Bayonne, N. J. Mabel F. Fowks, another of her advanced pupils, has been reengaged for the quartet of the Fifth Street Reformed Church, Bayonne, N. J., while Edna Ellaby, lyric soprano, just returned from a tour of the West, and Marie Zayonchkowski sang in several concerts in aid of destitute Poles which proved successful, and disclosed the excellence of Mrs. Fenner-Hill's artistic training.

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JULIA CLAUSSEN IN THE ROCKY MOUNTAINS AT BOULDER, COL.  
Complete relaxation. At Boulder Falls. Two miles above sea level.

#### How Julia Claussen Spent Her Vacation.

In the accompanying pictures is shown how Julia Claussen is enjoying her summer vacation. The "snaps" were taken in the Rocky Mountains at Boulder, Col. The brilliant contralto again scored her usual triumph at both the Omaha Saengerfest and a Boulder engagement.

#### Florence Wiley Zerbe, a Favorite.

Herewith is a snapshot of Florence Wiley Zerbe "in the midst of her family," taken in front of her home in Franklin, Pa. Mrs. Zerbe's beautiful soprano voice and attractive stage presence have made her a favorite with the musical public of western Pennsylvania and Ohio, as the following press notices will serve to show:

AT THE OHIO WESLEYAN UNIVERSITY.

"Her singing at all times is very pleasing, but Saturday evening she simply took the audience by storm. Her manner on the stage is no less pleasing than her voice. Her singing is so easy."—Delaware (Ohio) Transcript.

"Florence Wiley has a soprano voice of rare quality and tone. She created quite a sensation and was a favorite with the audience."—Delaware (Ohio) Daily Herald.

"Her voice is very sweet, with dainty floating tones. Her stage appearance is very attractive, and since her first ap-



A HAPPY FAMILY.

Florence Wiley Zerbe, her husband, baby and the dog.

pearance in this city but a few months ago she has won great favor with the many musicians and lovers of music in this city."—Delaware (Ohio) Times.

AT OHIO STATE UNIVERSITY.

"Miss Wiley is a popular favorite, . . . Her manner so pleasing and expressive and her voice so clear and sweet, winning her favor everywhere. As she appeared before her audience last evening, she received a hearty welcome."—Columbus (Ohio)

"Mrs. Zerbe, who is a favorite with Oil City audiences, possesses a splendid soprano voice, and never sang better

than she did Monday evening. She received an ovation from the audience and was compelled to respond to an encore."—Oil City (Pa.) Derrick.

"Florence Wiley, the leading soprano and a vocalist of the highest class, has been before the public on various occasions and has never failed to give that exquisite pleasure which a highly cultivated vocalist cannot help but offer to an assembled audience."—Oil City (Pa.) Blizzard.

"Mrs. Zerbe's 'Carissima,' following, was a tuneful, light hearted sort of number, all full of those runs and turns and musical quirks so pleasing to the listener when well done, and all of which were performed by Mrs. Zerbe in the easy manner which marks the accomplished musician."—Franklin (Pa.) Daily Herald.

#### Mrs. King-Clark Plans Extensive Recital Tour.

Mrs. Frank King-Clark, who was so heartily welcomed by the public and critics alike at her appearance in New York last season after several years spent in Germany, again will be heard in this city next November. Her plans for the season include an extensive recital tour under the management of Loudon Charlton.

## ALICE NIELSEN

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**Gilbert Wilson, Basso-Cantante, Has****Many Roles to His Credit.**

Gilbert Wilson, basso-cantante, is one of the New York singers whose services in the field of oratorio, concert and recital have been in demand since his coming to that city from his native State (Ohio) a comparatively short time ago. His voice is of exceptional quality and character



GILBERT WILSON.

and has a wide range, which makes an extensive repertoire possible to him. His repertoire includes over thirty oratorios and cantatas, among which are: "Elijah," "Messiah," "Creation," "Samson," "Saul," "Eli," "Ruth," "St. Paul," "Quo Vadis," "The Seasons," "Judas Maccabeus," "Last Judgment," "Christmas Oratorio" (Bach), "The Seven Last Words"; His cantatas and masses: "Holy City," "Joan of Arc," "Rose Maiden," "Fair Ellen," "King Olaf," "Crucifixion," "Raboni," "Stabat Mater," "Requiem" (Verdi); his song cycles: "Persian Garden," "Morning of the Year," "Golden Threshold," "In Fairyland," "Flora's Holiday" and "The Daisy Chain."

Among his appearances last season were those as soloist with the Catholic Oratorio Society, New York; the University Glee Club, New York; the Bridgeport (Conn.) Choral Society, the Newark (N. J.) Oratorio Society, the Stamford (Conn.) Choral Society, with Trenton (N. J.) and Newark (N. J.) choral societies, at the Paterson Festival, etc.

About two years ago Mr. Wilson began a serious preparation for the operatic stage, which resulted in a successful debut as Don Francisco in "Natoma" at the Century Opera House, New York, in the spring of 1914. Since that time he has been the principal basso in three other opera companies in the East. He has over twenty opera roles in English now in his repertoire and he is at present busy perfecting these in the vernacular. Following are some of the operatic roles which Mr. Wilson has sung already in English: Mephistopheles ("Faust"), King and Herald ("Lohengrin"), Zuniga ("Carmen"), King ("Aida"), Fernando ("Il Trovatore"), Plunket ("Martha"), Giarno ("Mignon"), Sparafucile ("Rigoletto"), Bide-the-Bent ("Lucia di Lammermoor"), Devilshoof ("Bohemian Girl"), Colline ("La Boheme"), Friar Lawrence ("Romeo and Juliet"), Don Francisco ("Natoma"), Melthal ("William Tell"), Crespel ("Tales of Hoffmann"), Bonze and Yamadori ("Madame Butterfly").

Mr. Wilson has received all of his training in America and during the past two years he has been under the excellent tutelage of P. Guetary, the once famous operatic tenor of Covent Garden and of the Metropolitan Opera Company in the days of Maurice Grau, Mme. Patti, Plançon and the De Reszkés. Signor Guetary is likewise a composer of note and an opera of his will be staged in

New York City in the near future—an opera treating of a Spanish subject. Mr. Wilson considers himself particularly fortunate in having placed himself in such excellent hands. Under Signor Guetary's direction Mr. Wilson's voice has received a finish of the best type and his style in singing has become artistic in the complete sense of the word. Mr. Wilson recently sang for a prominent conductor, who commended the baritone not alone for his unusually fine voice but for his sound musicianship.

Below are appended a few of the baritone's press notices based on both his operatic and concert appearances:

"Mr. Wilson's voice is rich, round, powerful and of a most delightful quality. With it all he has a fine stage presence and his diction is all that could be desired." (Ocean Grove Auditorium concert).—Asbury Park (N. J.) Press.

"Mr. Wilson acquitted himself with great credit. He has a very smooth, pleasing voice, round and full of color. All the difficult airs were rendered faultlessly and with fine diction. Especially good was 'It Is Enough' ('Elijah')."—Bridgeport (Conn.) Standard.

"His voice is pure and of splendid range and quality and he sings with an ease of manner that adds to the charm of the music."—Nashville Tennessean.

"His voice is not only rich and true, but has the carrying

quality necessary to a band accompaniment. He was recalled many times."—Cincinnati Enquirer.

"A notable figure was that of Gilbert Wilson. For a first appearance on any stage his Don Francisco was unquestionably praiseworthy ('Natoma')."—New York Evening Mail.

"Gilbert Wilson as Don Francisco was satisfying ('Natoma')."—New York Evening World.

"Gilbert Wilson acquitted himself ably. ('Natoma')."—New York American.

"As Zuniga, Gilbert Wilson was thoroughly acceptable ('Carmen')."—Baltimore Star.

"Gilbert Wilson, who sang Devilshoof, chief of the gypsies, has a splendid basso, of great depth, warmth and power, and all his work was admirable ('Bohemian Girl')."—Passaic Daily News.

Mr. Wilson is under the capable management of Mrs. Herman Lewis.

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RENTING FOR MUSIC STUDENTS A SPECIALTY

**THE AEOLIAN CO., 32, AVENUE DE L'OPERA****Dr. William C. Carl Receives News from Joseph Bonnet.**

This interesting group was photographed in the European war zone and sent to Dr. William C. Carl by his friend, Joseph Bonnet, the organist of Ste. Eustache, Paris, who is one of the most noted organists in France.

At the opening of the war Bonnet was under contract for a tour of organ concerts, embracing nearly every country in Europe.

"It is quite a coincidence," said Dr. Carl, in referring to the card on which the picture was sent, "that in the same mail with this card should come a letter from Maurice Aliamet, the son-in-law of Alexandre Guilmant, saying that no one seemed to know where Bonnet was, as since the war his whereabouts were not known. Now I can send word and give him the news from America."

"M. Aliamet has been doing military service in Paris much of the time since the opening of the war," added Dr.



"Snapped" in the War Zone.

Carl, "and Felix Guilmant, the artist, has not yet been called."

The card does not mention where Bonnet is stationed. Edmond Clement, the tenor, stands at the left in the picture and Bonnet is the fifth figure from the left.

**Thirtieth Infantry Band Plays Herbert Compositions.**

An open air band concert of Victor Herbert's compositions was given by the Thirtieth U. S. Infantry Band and conducted by the composer at the Catholic Summer School, Cliff Haven, N. Y., on the evening of August 6.

These were the numbers rendered: March from "The Serenade," selection from "The Red Mill," "I Can't Do the Sum," from "Babes in Toyland"; fantasia from "The Fortune Teller," march from "The Ameer," favorite airs from "Mlle. Modiste," grand fantasia from "Sweethearts."

William J. Stannard is the director of the Thirtieth Infantry Band at Plattsburg Barracks, N. Y.

**French Artists to Tour.**

Andre Tournet, the French violinist, and Camille Decreus, French pianist, are to tour this country next season under the management of R. E. Johnston.

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220 West 42nd Street, New York Phone Bryant 8520**Enterprising Erie Musicians.**

Morris Gabriel Williams, of Erie, Pa., was one of the callers at the MUSICAL COURIER office last week. He was in New York on a business trip, looking up artists for the Erie May Festival and for concerts of the Apollo and Rubinstein Clubs of that city, which he directs.

The names of Mr. Williams and of Franz Kohler are so closely associated in musical work that it is difficult to mention the activities of one without the other.

Due to the growth in their musical interests in Erie, Messrs. Williams and Kohler have found it necessary to



FRANZ KOHLER.

leave their studios in the Majestic for more spacious accommodations, and they will accordingly be found hereafter in their new studios in the Commerce Building. These occupy a corner position in this attractive new twelve story building, and are near the auditorium of the building, which has a seating capacity of 600, and in this



MORRIS GABRIEL WILLIAMS.

their pupils' recitals will be given. This studio suite is splendidly equipped with new grand pianos, etc., and is also handsomely furnished.

Aside from his duties as director of the Festival Chorus and of the above mentioned clubs, Mr. Williams teaches a large class of vocal pupils and Mr. Kohler, the director of the Erie Symphony Orchestra, likewise gives instruction to a large class of violin students. Mr. Williams is the founder of these choral clubs and Mr. Kohler of the Symphony Orchestra.

Both of these gentlemen received their musical education in Europe and both belong to very musical families. Dur-

ing their stay in Erie both have given marked evidence of genuine musical ability and of a decidedly progressive spirit.

Williams and Kohler by no means limit their musical energies to Erie, though to them that city owes a great proportion of its musical growth and awakening, particularly through the establishing of the May Festival and in the bringing of artists of note to the city and, incidentally, only Metropolitan Opera artists are engaged for the Apollo Club concerts.

Mr. Williams, the baritone, is heard frequently in oratorio and song recitals all over the country, and Mr. Kohler, it will be recalled, is a well known concert violinist, being at one time the concertmaster of the Pittsburgh Symphony Orchestra. The two artists will do much joint recital work during this coming season.

It is of special interest to note that the Erie May Festivals are managed entirely by these gentlemen and are proving a direct financial as well as artistic success.

Williams and Kohler have every reason to anticipate in the coming season one of the most successful in their career.

**Mme. Bloomfield Zeisler to Play for Houston Girls' Musical Club.**

Houston, Tex., has an enterprising Girls' Musical Club. Last season the club was instrumental in bringing Olga Samaroff, pianist, and Helen Ware, violinist, to that city; in fact, the club makes a point of presenting women artists, vocalists and instrumentalists.

Fannie Bloomfield Zeisler, pianist, has been engaged by the club to appear in Houston on March 2, 1916.

**The Voedisches at Turpin's Home.**

Alma Voedisch, the well known manager, and her sister, Huldah, are now in California. They visited H. P. Turpin at his summer home in Berkeley, where the accompanying



ENJOYING LIFE IN CALIFORNIA.

Left to right: H. P. Turpin, Cecil Fanning, Alma Voedisch and Huldah Voedisch, at Mr. Turpin's summer home in Berkeley, Cal.

picture was taken. Reading from left to right can be seen Mr. Turpin, Cecil Fanning, Alma Voedisch and Huldah Voedisch.

**Albert Spalding Delights Southern Audience.**

Albert Spalding, the noted violinist, with Andre Benoist at the piano, furnished the program for the opening concert of the Summer School of the South held in Knoxville, Tenn., during the latter part of July.

The Knoxville (Tenn.) Sentinel, in its issue of July 20, pays high tribute to the young American artist. That paper stated in part:

"He is one of the great artists of the day and he is still young, with the opportunity to become still more great.

"The piece de resistance was Tschaiakowsky's concerto in D, the first movement of which was given. If there were any lingering doubts in the minds of those present that Mr. Spalding was a truly great artist they were dispelled by his masterly interpretation of this soul stirring concerto. Technically his work in this number left little to be desired, his bowing was almost phenomenal and the beauty and richness of his tone were compelling.

"Poetry and intellectuality characterize Mr. Spalding's compositions and mark his interpretative art. But beyond his brilliant technic, his poetic intellectuality, is a wonderfully rich, translucent tone which marks the artist truly great.

"A word of praise is due Andre Benoist, who, as an accompanist, was wholly satisfying, answering fully the many demands made upon him."

"Who is greater, Irving Berlin or Beethoven?"

"Well—er—I guess Beethoven is at this time; but then, Irving Berlin is young."





MYRNA SHARLOW AT THE SACO FESTIVAL, BRIDGTON, ME.



LEFT TO RIGHT: GEORGE HIRST, ACCOMPANIST; MARIE SUNDELIUS, SOPRANO; ELSWORTH SLIBER, BASSO; MYRNA SHARLOW, SOPRANO.

#### Myrna Sharlow's Voice Wins Approbation.

Myrna Sharlow, the young American coloratura soprano of the Boston and Chicago Grand Opera Companies, was one of the features of the Saco Valley Music Festival, held in Bridgton, Me., the first week in August.

The following is from the Portland (N. H.) Express and Advertiser, and refers to Miss Sharlow's contribution to the matinee program, August 3:

"People are still talking of the glorious matinee concert . . . Myrna Sharlow delighted a crowded audience, being encored again and again and receiving quantities of floral gifts. Sharlow, the young beauty, sang the 'Jewel Song' from 'Faust' in fine operatic style. Her voice is a lovely sympathetic soprano with a dramatic note which was most effectively used in her later group songs."

In its review of the same concert the Portland (N. H.) Press had this to say of the soprano:

"Myrna Sharlow was the prima donna of the musical portion of the program. . . . Miss Sharlow has a beautiful voice and art, and gave of her best. The 'Jewel Song' from 'Faust' was exquisitely done, as, too, were 'L'heure delicieuse' of Victor Staub, with its insinuating charm, 'Le Nil' of Xavier Leroux, and the other enchanting num-

bers that made up her list. She was lovely to look upon, as well as to listen to, and made herself a festival favorite in every vocal and personal sense."

Miss Sharlow sang at Mt. Eagle, Tenn., on July 24, at which 1,050 are said to have been in attendance and 1,400 at the church service on the following Sunday.

#### In an Electric Motor Chair.

Seated in electric motor chair No. 132 at the Panama-Pacific Exposition, San Francisco, as per the accompany-



ENJOYING THE EXPOSITION.

Arthur Middleton and Mrs. Paul Althouse "snapped."

ing snapshot, are Mrs. Paul Althouse, wife of the Metropolitan Opera Company tenor, and Arthur Middleton, basso of the same company.

Supposedly the tenor is the third member of the jolly party and the one who did the "shooting."

#### Henry Gorden Thunder at Ocean City

During the summer Henry Gorden Thunder is in charge of the music at the Methodist Church at Ocean City, N. J. He is giving several big works at the Sunday evening services with a special choir and special soloists. Emily Stokes Hagar, soprano; Marie Langston List, contralto; Oswald Blake, tenor, and Frank M. Conly, bass, all of Philadelphia, make up a quartet well worth listening to. Residents of Ocean City are delighted at the opportunity of hearing such excellent music under so gifted a director.



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**THE MUSICAL COURIER EXTRA**

Published every Saturday by Musical Courier Co.  
Devoted to the interests of the Piano Trade.

It is understood that the Cincinnati Orchestra will be heard in Chicago this coming season during one of the tours of that organization.

Opera mourns its loss. Oscar Hammerstein has decided definitely to return to vaudeville management, the field of his greatest financial successes.

Byron Hagel says: "There will come a time when musical criticism will recognize that the composer of music is an entirely different animal from one who simply writes music—for instance, Max Reger."

The concert manager who writes from the West to ask the MUSICAL COURIER to name the representative orchestra of New York, shall have his wish gratified. It is the Philharmonic Society, Josef Stransky, conductor.

A report, coming by way of Amsterdam, taken from the German newspapers, says that the engagement of Siegfried Wagner has been announced. His fiancée is the daughter of Richard Schillingworth, a manufacturer of Nuremberg.

It is reported that Giulio Gatti-Casazza will return to this country about the middle of September and expects to make his definite announcements of the Metropolitan Opera plans for next winter a full month earlier than in the past.

H. Frank Angold, the young Englishman, who, before the war, was correspondent of the MUSICAL COURIER at Vienna, received a commission in the English forces a few weeks ago, and now is second lieutenant in the Royal Marine Artillery.

Kansas City is to be the meeting place of the next national saengerfest, in 1917. "It will be the first time in all the history of the saengerbund," says the MUSICAL COURIER source of information, "that Kansas City has succeeded in getting the national saengerfest."

"Mighty Lak a Rose"—one of Ethelbert Nevin's best compositions—does not smell as sweet as a waltz as it does in its original song form. Some time the American publisher will get to the point where he will refrain from committing an artistic blunder like this, even at the risk of losing a few cents of extra profit.

There is to be a meeting at San Francisco of the Civic Departments of the cities of America, and that should be a good occasion for seeking civic improvement in matters musical and theatrical. It is to be hoped that much will be said in favor of helping the musical cause in the parks and the public schools, and in favor of establishing municipal orchestras and operatic organizations.

"The editor-in-chief of the MUSICAL COURIER gathered a good deal of curious and interesting information during his trip to the Pacific Coast," says Henry T. Finck in the New York Evening Post. The most curious and interesting of all was the realization—although the fact had been suspected previously—that there is a vast and growing musical life in the United States outside of Chicago, New York, Philadelphia and Boston.

The bronze bust of Beethoven, presented by the Beethoven Maennerchor of New York, to the city of San Francisco, was unveiled in Golden Gate Park, with appropriate ceremonies, in the presence of a large gathering, including the New York Maennerchor, representatives of the German singing societies of Chicago, Philadelphia, San Francisco, Los Angeles, Tacoma, Seattle, Portland, Ore., and other cities. President Alstedt, of the Maennerchor, presented the bust. The gift was accepted by Super-

visor Hayden, of San Francisco, representing Mayor Rolph of San Francisco. Johannes C. Raith deposited a wreath at the foot of the pedestal. The singing societies then sang German songs and the massed bands played "The Star Spangled Banner."

Says the New York Mail of recent date: "When Lady Gregory was in the United States last winter with the Irish players, she asked the assistance of a friend, a well known American novelist, in making a selection of phonograph records of American dance music to take back to Ireland with her. 'You must have "Tipperary,"' said her friend; 'it makes a beautiful one-step.' 'Do you think,' responded Lady Gregory, 'that anyone in Ireland would dance to the tune our boys are dying to?'"

Have you, O Teacher of Piano, kept an eye out toward the development of the piano player? Do you know that teachers already exist who devote their entire time to instructing pupils how to play upon the piano player—an instrument which, as perfected today, demands a great deal of attention and knowledge in order to be used artistically. Within the next few years, we expect to find that all progressive piano teachers will have added a piano player to the instruments already in their studios and will have made themselves competent to teach "playing the player" as well as the old instrument.

Los Angeles justifiably is proud of the fact that at the recent big saengerfest held there its singers retained the \$10,000 Kaiser Wilhelm and the \$10,000 Kaiser Franz Josef cups and also several other cups and trophies, while the local Orpheus Club brought home from San Francisco the \$3,000 cash first prize for choral singing. The expenditure for the Los Angeles Saengerfest was about \$38,000 and the receipts totaled \$40,000, a result due no less to the prominence of the soloists engaged—Mme. Schumann-Heink, Marcella Craft, George Hamlin, etc.—than to the excellence of the management for the concerts and the other phases of the festival period.

There recently appeared in the Philadelphia North American, heading a despatch dated from Columbus, Ind., this title: "Song Worth \$100,000 Brought Preacher \$3." On investigation the song turned out to be "Tell Mother I'll Be There," and there may be some people who are inclined to think that the Columbus writer, to say the least, exaggerated slightly the value of the gem in question. But said writer was speaking commercially, as is seen by reading the nub of the despatch. It seems that "Tell Mother I'll Be There" was written "before breakfast" by a minister who sold it for \$3. "Ten million copies of the song have been sold, and at the customary royalty of one cent a copy, the minister should have received \$100,000. But \$3 is all he ever got." Ten million copies?

Successes by tenor John McCormack do not appear to be a matter of season. He made a summer sortie into Ocean Grove, N. J., on August 7 and attracted an audience of 10,400 persons, the 400 being seated on the stage. So vociferous was McCormack's reception that the committee in charge engaged him immediately for a reappearance at the same auditorium next Labor Day, September 6. In view of the nature of the Ocean Grove settlement, its traditions, and its mixed population, the McCormack triumph gains added significance, especially as some envious persons have tried to demonstrate that the popular tenor's enormous following is drawn mostly from the Irish circles in this country. Even superficial observation of the McCormack audiences disproves the assertion at once, as all nationalities are represented among his hearers. The reasons that John McCormack has gained such a phenomenal hold on the affections of the American public are three—he has a lovely timbered voice, he uses it with uncommon skill, and he is an artist in interpretation.



## MACDOWELL'S AMERICANISM.

Some new and interesting matter has been printed recently in several periodicals about Edward A. MacDowell. In the *Musical Quarterly*, Charles Wakefield Cadman speaks about the MacDowell method of idealizing and modernizing Indian themes—a system followed also by Cadman—and in particular, calls attention to the success of the practice in the best known American composer's "Indian Suite." Mr. Cadman says:

I regard the "Indian Suite," by Edward MacDowell, an ideal guide for those who would build upon Indian themes. MacDowell has first of all given us charming music, fascinating and well conceived music, aside from any color or atmosphere one may discover in its measures. It is not a mere ethnological report set to music. It is a distinct art work, and every movement conveys a definite picture of Indian life. The method of idealization is not abstruse. One can quickly discern the source of the themes: they are borrowed deftly from an ethnological paper by Dr. Theodore Baker, together with some other material. In the next place, MacDowell did not over-idealize or under-idealize (if these terms may be permitted) since there is a happy balance of musical values—of atmosphere obtained, of triumph, of dignity, even of melancholy, wedded to finely conceived contrasts and dynamics. Whether Mr. MacDowell ever seriously studied the subject of Indian folk-lore or folk-music I do not know. But I do know that he has had the genius to produce a work based on good thematic material, soundly worked out and withal pleasing to every musician and music lover. And it rings true!

It is the best orchestral illustration extant, I think, of what may and what may not be done with Indian folk-tunes. It serves to show, too, that it is possible to write music which reflects the oddities, the characteristics of Indian rhythm and melody, and at the same time to create something that may be analyzed freely as music.

Percy A. Scholes, editor of *The Music Student* (London, England), spent several months in this country last winter, and during his visit to New York, interviewed Mrs. MacDowell, the composer's widow. He writes of the experience:

When I saw Mrs. MacDowell she was feeling very much interested in a little incident of the previous evening. It was very slight, and yet, for her, it had its significance. It happened at a concert given in New York by the Philadelphia Orchestra. It chanced that two North American Indians went into the concert room after the music had already started. Instantly, on hearing a few bars of what was being played one of them turned to the other and whispered with surprise, "Indian music."

The music under performance was, as a matter of fact, the "Dirge," from the "Indian Suite," written in 1897, and it was a natural thing that Mrs. MacDowell should feel pleasure at so convincing a proof of the faithfulness of her husband's reproduction of the Indian spirit and the Indian musical idiom.

It is also interesting to recall that, of all MacDowell's music this "Dirge" was, as he felt, his most perfect work. "Of all my music," he said, "the 'Dirge' in the 'Indian Suite' pleases me most. It affects me deeply, and did when I was writing it. In it an Indian woman laments the death of her son; but to me, as I wrote it, it seems to express a world sorrow, rather than a particularized grief." It was the production of the "Indian Suite," his op. 48, that first lifted the composer into the position he has ever since continued to hold. It was dedicated to the Boston Symphony Orchestra and its then conductor, Emil Paur. Largely it is the result of MacDowell's studies of Indian melodies. Gilman calls the "Dirge" "the most profoundly affecting threnody in music since the 'Götterdämmerung Trauermarsch.'"

Another characteristic passage in the Scholes article is his statement that MacDowell admitted his music to be strongly Celtic in influence, sentiment, and color. And it is no wonder, for MacDowell's grandparents on the paternal side were Irish-Scotch. The treatment of MacDowell's music is essentially German, and that, too, is not a matter for surprise as he spent long study periods in the Teutonic music centers during his youth. His piano training was acquired principally from Teresa Carreno, a Spanish South American. Edward A. MacDowell is the most popular of our American composers, and yet his music reveals decided foreign influences. It is good music, however, and that is the only question with which the musical world is concerned. One speculates upon the effect that might have been produced if MacDowell's ancestry had been strictly

American and his musical training received entirely in this country. Perhaps then his music would have been more like that of the modern New England composers, a fact which gives food for deep and horrific reflection.

## A CRITIC ON CRITICS.

In connection with the Ernest Newman letter to Joseph Holbrooke in the *Birmingham* (England) *Post*, which was reproduced in the *MUSICAL COURIER* ("Variations") last week, one should read Mr. Newman's additional remarks on critics, published in the *London Musical Times*:

Newspapers in the future will keep a critic not for the sake of the composers and the performers, but for the sake of the critic; that is to say, it will be his business to interest the public in his own views of music as an art. He will choose his own subject, and choose it where he will; he will go to many a concert and preserve a stony silence about everything he heard there, for the simple reason that none of it was out of the ordinary even to be worth mentioning; and he will take his theme from some happening that to the composers and performers engaged in the concert may seem a matter of little importance. He will, in a word, put the crowd of ordinary composers and performers in their proper places. If they are really big people, he will talk about them and what they have done; if they are only ordinary people—and nine-tenths of them are no more than that—he will as little dream of discussing them, or even mentioning them, as he would of writing half a column on the restaurant cook who was answerable for his dinner, and so my last word to "A Native Composer" is this: the mere fact that you are a composer, even a native composer, does not entitle you to any more consideration in the press than any other honest and reasonably capable workers get; if you wish to be taken very seriously you must show that you are big enough to be taken seriously in a world that is crammed almost to overflowing with ability of a really high average.

Those are sane and sensible words to which no one should take exception. Of course, some persons will take exception. The ones to take exception will be those musicians whom Mr. Newman's critic omits to mention in his writings. The idea that the critic is a person who expresses only his own views and that they should be regarded merely as the opinion of an individual, runs counter to the proposal often made that a critic should be a person who reflects as nearly as possible the views of the other auditors and reports rather upon the impression a work or performer makes than upon their artistic virtues and defects. Some day the question as to the functions of a music critic will be settled definitely, and perhaps fatally.

We ask Mr. Newman how that critic shall be chosen who is competent to decide whether a work or a performer is worthy of public discussion in the daily prints. The proprietors, publishers and editors of dailies as a rule know nothing about music. Shall a critic's estimate of his own powers be sufficient to secure the position for him? Shall his conferees be consulted as to his fitness? (A pretty mess would result.) Shall the musicians of his city be consulted? (The riot reserves would have to be called out in the ensuing disorder.)

The Newman suggestion about writing on something else than the music one has heard at a performance is a useful one. Often we have gone away from such an occasion wishing that we might take as a theme for our notice the waxed mustachios and pomaded pate of the male vocalist, the very beautiful figure of the soprano, the crooked legs of the cellist, the palpable perspiring of the pianist, or the chromatic song of the fly which kept us from sweet slumber while Beatstick, the conductor, metro-nomed his version of a Beethoven symphony.

What is dance? Dance is rhythm—not music. What is rhythm? Rhythm is either two or three. Why is tango already dead? Because it was founded upon a weak, artificial rhythm. Why does the one-step survive, and why will it keep on for years? Because it is the simplest, most rhythmic of dances, founded upon the sturdiest and simplest of all rhythms.

## COMING VIENNA OPERETTAS.

Early this coming season Vienna will witness numerous interesting operetta premieres, for Mars has in no way depressed "die Leichtgeschürzte Muse" in the blue Danube city. In fact, comic opera production during the last twelve months there has been unusually prolific, and Vienna's theatre directors now have in hand some dozens of scores, including works by several unknowns who are reported to be very gifted.

The chief interest centers, of course, in the novelties of that famous operetta triumvirate—Franz Léhar, Oskar Strauss and Leo Fall. Léhar is putting the finishing touches on two new operettas, "Wo die Lerche singt" ("Where the Lark Sings"), libretto by Willner and Marlos, and "Der reine Tor" ("The Pure Fool"), text by Fritz Loehner. Leo Fall has finished an operetta, "Die Kaiserin," and now is at work upon a musical burlesque entitled, "Der künstliche Mensch" ("The Artificial Man"). Strauss tells the *MUSICAL COURIER* that he is not yet ready to give public information concerning his last effort.

Edmund Eisler has no less than three operettas ready for production, entitled, "Leutnant Gustl," "Die oder Keine" ("She or None"), and "Der grosse Gabriel" ("The Great Gabriel"), all of which will be brought out in Vienna; a fourth work of his, entitled, "Ein Tag im Paradies" ("A Day in Paradise"), is to be brought out in Berlin. Still another novelty, entitled, "Es lebe die Liebe" ("Long Live Love"), by Emmerich Kalman, will be given its first performance at the Strauss Theatre.

Of particular interest will be the premieres of the first works by several new operetta composers. In fact, the Vienna operetta season will be opened by an operetta entitled, "Der Bummelprinz," by a novice named Mayer. Another newcomer is Gilbert Winterfeld, with a work called "Ein Goldmaedel" ("A Maid of Gold"). Oscar Nedbal, whose "Polenblut" met with such success in Europe, is about to complete a new operetta for which he has not yet found a name, but which will be produced the coming season. These are but a few of the more important new operettas that will be heard in Vienna next winter.

## PAROCHIAL SMUGNESS.

The *Journal*, of Newburgh, N. Y., says, under date of July 3: "At a special meeting of the Ministers' Association a resolution was adopted protesting against the plan to hold Sunday concerts in Downing Park." The resolution read as follows:

"Whereas, It is proposed to hold band concerts in Downing Park on Sunday;

"Resolved, That we believe it to be impossible to maintain concerts of religious character;

"Resolved, That we consider the idea of Sunday concerts under present conditions to be full of danger and destruction of the spirit of the Lord's Day; therefore, we enter our protest against the plan."

It is hard to believe that this sort of thing can still be done in a town not over sixty miles from New York.

In the first place, these ministers should be asked to define what a "concert of religious character" is. At the same time they should be informed that some of the poorest stuff written nowadays, considered musically, is the so called "sacred" songs. The intelligent world still must be taught why a piece of music "Largo four four" is any more "sacred" than one "Allegro six eight."

Today enlightened persons pay very little attention to pastoral resolutions against Sunday concerts, the cleanest, most innocent form of amusement possible for that day, entirely irrespective of whether the band plays hymns or ragtime. We are inclined to think that the reverend gentlemen of Newburgh, N. Y., fear competition.



### J. P. S. ON POPULAR MUSIC.

John Philip Sousa has been talking to a reporter of the Spokane (Wash.) Chronicle on the subject of popular music.

"What is popular music?" demanded the Chronicle man.

"It is," answered the famous bandmaster, "the compositions of Wagner, Donizetti or any other that, written by genius at the suggestion of inspiration, the people all over the world want to hear played over and over again."

Then Sousa named the selections which he considered to make up the most popular music in the world. It is as follows, and represents, in the order given, the choice of the general public, who have demanded the works named as request numbers: "Tannhäuser" (Wagner), sextet from "Lucia" (Donizetti), "Stars and Stripes Forever" (Sousa), "Blue Danube" waltz (Strauss), "Carmen" (Bizet), "William Tell" (Rossini), and "Poet and Peasant" (Suppé).

We accept unhesitatingly what Sousa has to say on this matter—for where could more expert testimony be found?—and further agree with him in calling this the real popular music in distinction to the ephemeral popularity of ragtime pieces. The interesting point to be considered is this: What is the grade of this music which the general public has chosen for the most popular? How much of it is really music of the first rank? And the answer confirms the justice and correctness of the public taste, for, though the selections differ widely in character, each one is practically the best of its class.

With all due respect for the opinions of others who find the real Wagner only in the works which came after "Tannhäuser," we beg to submit that the immortal composer never again attained to so sustained a flight of pure melodic inspiration as is evinced in the "Tannhäuser" overture. Heaven knows, the sextet from "Lucia" is hackneyed enough nowadays, but one who listens to it with an unprejudiced mind hears a romantic melody of a beauty, purity and emotional effect rarely, if ever, exceeded. As a march the "Stars and Stripes Forever" and as a waltz the "Blue Danube" both stand unquestionably at the head of those branches of composition which they represent. As for "Carmen," we have before this expressed in these columns the opinion that that work and "Aida" come as near to perfection in truly operatic music as ever is likely to be attained. As for the two overtures which close the list, though they are of less value as absolute music than the preceding numbers, it would be hard to find any overture in the historic romantic operas more effective than "William Tell," or anything more delightfully melodious in lighter opera than "Poet and Peasant."

And what have all these works in common? Good tunes. Tunes that do not represent the first thought, good or bad, which happened to pop into the composer's mind, but melodies, carefully selected as the best among a host of inspirations. And the word is well chosen. These melodies are not simply ideas, but real inspirations for the coming of which the composer was content to wait. The average composer of today, impatient to win fame in ten minutes instead of struggling for years, as, for instance, Wagner was compelled to do, tries to make ideas—and often very barren ones—serve him for inspiration, and to force formulas to take the place of knowledge and industry. Witness the works of, to cite only one instance, Claude Debussy, charming in themselves, but already dying from lack of real backbone and sufficient nourishment. Or view the overproduction of Max Reger, who writes a quartet over coffee and cigars, and plans out a symphony during the evening's skat game.

The real development of music will come no more through the efforts of the modern French school or strivings of Schönberg and his class, than

the real development of painting has come through futurists, cubists and all the other "ists" of art. All those gentlemen are seeking a short and easy road to Mount Olympus, and it does not exist.

Tunes—real tunes, good honest tunes—that is what the public demands, and with absolute right. It is hardly necessary to explain that we do not mean the composer of today is to do anything in the "Lucia" or the "William Tell" style, for instance; but to succeed, he must be just as honest with his hearers as were Donizetti and Rossini, and set before them the results of honest thoughts and honest labor—not a score rushed through, irrespective of wind or weather, at the rate of a certain number of pages per day so as to be ready for the publisher or performance by the 15th of the month after next.

Let us consider Richard Strauss as the most conspicuous of modern composers. His "Rosenkavalier," as we happen to know, was written in the just spoken of, so as to be ready for performance at Dresden on a certain date, and nothing shows more clearly than the tremendous unevenness of the score the fact that R. S. forced himself to work one day after another, whether he felt like it or not. There is fine music in "Rosenkavalier" and there are whole scenes of absolute commonplaceness. Have the Strauss operas really established a niche for themselves in the modern repertoire? No. But the Strauss songs? Yes, by all means, and they are tunes, fine tunes, some of them as fine song tunes as any ever written. Of the symphonic works, which has shown the greatest ability to survive? "Death and Transfiguration." And why? Not on account of the melodramatic flimflam which makes up a considerable part of it, but because of the three or four honest melodies which are to be found in it, especially that grand C major tune at the climax, one of Strauss' real inspirations.

That capital phrase of Sousa's, "compositions written by genius at the suggestion," goes right to the root of the matter at once. And though your fire be but talent and not that rare thing which we denominate "genius," at least be honest with yourself and wait for the flame of your inspiration to burn as high as it is able before you begin to compose.

### CINCINNATI SYMPHONY PROGRESS.

Never was a symphony orchestra more substantially supported by the city in which it exists than is at present the case in Cincinnati. A short time ago twelve hundred women, belonging to the clubs of the city formed a new general club, especially to promote the interests of the Cincinnati Symphony Orchestra.

At the beginning of July, its conductor, Dr. Ernst Kunwald, was appointed by the Board of Education advisory director of orchestral music in the public high schools. Members of these school orchestras will be admitted to the final rehearsals of the Symphony Orchestra and share in the conductor's training of professional artists. He will visit the schools at times and personally shape their work. Under his direction short addresses will be given on the subject of the music to be played at the symphony concerts and a description of the instruments employed in the orchestra. These addresses are to be untechnical and to emphasize the historic and esthetic points of view. It is proposed also that the school orchestras shall hold an annual festival. Such a movement is bound to spread throughout the country, greatly to the country's good.

### AN OFF WEEK.

It is an off week in American music. During the past seven days no one has written a substitute for "The Star Spangled Banner" as it stands now.

### LESCHETIZKY'S EIGHTY-FIFTH BIRTHDAY.

On June 28, Theodor Leschetizky celebrated his eighty-fifth birthday. The famous pedagogue's eyesight is very much affected, but otherwise he is in fairly good health, although the war is having a very depressing influence upon him.

He was forty-eight years old when he settled in Vienna in 1878, and he was at that time and had been for decades a famous pianist and teacher in Europe, although his name did not become generally known in America until after the success there of Bloomfield-Zeisler and Paderewski. Leschetizky was then over sixty years old. After the early Paderewski tours in the United States, Leschetizky was overrun with American pupils until last year, when he was obliged to renounce all further pedagogic work because of his advanced age.

Leschetizky is one of the few remaining links connecting our day with a great past musical epoch. The venerable master is a capital raconteur, and on one occasion when a MUSICAL COURIER scribe spent an evening with him at his studio (from ten in the evening till five in the morning), the master entertained him with fascinating personal recollections of Liszt, Rubinstein, Wieniawski, his teacher, Carl Czerny, who also had been Liszt's teacher, of the time when Chopin's compositions began to be popular, and of the rise of Schumann, Brahms, and Wagner. He told how Wieniawski composed his D minor concerto at the Leschetizky house in St. Petersburg, because the great violinist could not find the necessary tranquillity in his own home. Leschetizky showed the visitor how Rubinstein produced his tone on the piano, declaring that Schulhoff was the first pianist to discover Rubinstein's secret, a secret which, he said, was not known to great pianists of our day.

When Leschetizky was twelve years old, Czerny, his teacher, had him play for Liszt. That was in 1842, when Liszt was at the very height of his virtuoso career. The piano stool was too low for the boy, so Liszt gave him a large thick book to sit on, saying, "My boy, take a look at the name on the cover of this book. That name means nothing to you now, but it will mean much later." Leschetizky looked and read, "Rienzi," by Richard Wagner."

### CHEAP ABT EDITIONS.

The German copyright on the works of Franz Abt, once beloved song writer, expires next January. (Franz Abt died in 1885.) Several German publishing houses now are preparing cheap editions of the best known Abt compositions with the hope of thus reviving interest in them among the masses. It is doubtful, however, if this procedure will be crowned with any great success, for Abt's works belong to a past epoch. He had, it is true, a remarkable gift of melody, and a sentimental turn that appealed to the general public of his day, but most of his songs are superficial and lack structural finish; moreover, the standards, even among the masses, have been much elevated during the past thirty years, so that it is a great question if the Abt revival will be lasting.

### A MARVELOUS YOUNG LADY.

The following is quoted from an account of the marvels achieved by a young lady in Georgia, who had the misfortune to be born deaf and dumb: "The girl early exhibited a natural passion for the violin. This she learned to play simply from vibration. She reads the notes, the music to her is not a sound, but the quiver of it sounding from the strings of her instrument." At first we almost felt that we knew the meaning of this paragraph. It looks like English, it smells like English—it is, in fact, English. But every time we read it, we feel that we are more and more a stranger to the unfortunate Georgia young lady.



## PRUSSIAN REGULATION OF MUSIC TEACHERS.

The MUSICAL COURIER Berlin office reports that musical circles in Prussia at present are very much excited over the proposed introduction of State examinations for all professional music teachers, and many voices have been raised both for and against the project. Most of the prominent artist teachers and conservatory directors are in favor of examinations under government control, on the grounds that this would eliminate the large number of unqualified teachers in all branches of music. At present anyone can give music lessons in Prussia and, in fact, in all parts of Germany, regardless of his or her degree of knowledge and skill, and this naturally results in inefficiency in many cases, particularly in the field of vocal instruction, although it must be acknowledged that the general standards of music as a whole are too high in Germany to admit of much charlatanism in the way of instruction.

"The introduction of this system," says our Berlin letter, "would insure above all a much better and more thorough preparation in the elementary stages in all branches of musical instruction. Thus would a great blessing be conferred upon the musical profession in general, for bad instruction during the early stages of instrumental and vocal studies has done perhaps more than any other one factor to work havoc and cause disappointment in later years. Another decided advantage of the government examinations would be a prevention of the overcrowding of the music teacher's profession. If, in connection with the examinations for teachers, a government control of the pupils who intend to embrace the career of music teachers also could be exercised, and only those were allowed to study with the view of becoming professional teachers who possessed undeniable musical and pedagogical abilities, much in the way of undesirable elements could be weeded out with wholesome effect. If only such musicians were allowed in future to teach as are thoroughly capable and well prepared, the general plan of efficiency would be elevated, and the teachers themselves because of their diplomas and because of the lessened competition, would not have such a severe struggle for existence as now is the case with most of them."

On the other hand, there also is something to be said against State examination and its disadvantages. In the first place it would be practically impossible for the Ministry of Culture to keep in such close touch with this branch of the musical art as would justify its fixing arbitrary standards. There would have to be a board of musical councillors or advisers, so that the real control would be exercised, not by the Government itself through its Ministry of Culture, but by the experts who act as advisers. There would be the great dangers of this board getting into academic ruts and of its showing partiality. Moreover, regarded from a broad standpoint, the examinations would be nothing more or less than laying fetters upon the most universal and the most free of all the arts.

What effect would the introduction of such a law have upon the great artists who do more or less teaching? Would the celebrated virtuosi and singers be expected to submit to a State examination before accepting any more pupils? The difficulties in connection with this question are so manifold that their solution would seem impossible.

"Among the leading musicians of Germany," says our account, "many thus far have expressed opinions upon the subject. There is a fairly equal division of pros and cons. The idea itself is not new in Germany, for it has already been carried into practice in Saxony, although in that kingdom the compulsory State examinations have been limited to such music teachers as are to occupy official positions at State institutions. Private instructors and teachers at private schools of music are not required to pass the examination. The Saxon Government has met with

so many difficulties that thus far this plan has proved to be by no means a great success. For some time also a similar Government control had been exercised in Bavaria, but in that country, too, the results were far from satisfactory. The Prussian Ministry of Culture, after conferring with representatives of various musical pedagogic unions and societies, has decided to postpone further steps until after the close of the war."

## "TRUE GREATNESS."

The title given above is taken from the San Diego (Cal.) Sun of June 26, 1915, and it captions an editorial article, in large type, which that paper wrote about Mme. Schumann-Heink on the occasion of one of her appearances at the San Diego Exposition before an audience so vast that it could not possibly be counted. The Sun felt the inspiration of the moment and wrote as follows:

There is a great, a splendid work of man—the big Spreckels outdoor organ at the Exposition. It stands out there in the sunshine amid the green trees, palms and grasses, facing the white buildings and the multicolored flower beds.

Maybe you've heard a fine organ in a great church, and been thrilled and felt a little more like one of God's children. But this Exposition organ worships in one of God's temples, a temple of nature, and so great is it that it can whisper to you one of the delicate beauties of Mozart, or pour upon you and through the trees and splendid buildings, into the canyons, parks, boulevards and homes for a mile around, one of the grand, o'erwhelming outbursts of the immortal Wagner. Its harmony seems to reach the skies above you and make the roses and pansies smile beside you. It enters human hearts and fills them with joy, comfort and faith. You can't stand there under the blue sky, amidst the flowers, filled with the beautiful sounds that soothe and uplift, and not feel that life is good and heaven not far away. That organ is a great creation of man.

There is a great creation of God's—the voice of Ernestine Schumann-Heink. It mates the mighty outdoor organ. It soothes, it comforts, it lifts, it loves, or it carries a volume that overpowers, fills every recess of the soul and tells of heaven. It tells the story of child, woman, mother, and all the loved things of outdoors. It is outdoor promise, hope and beauty, just as is that great organ. That voice and that organ are mates in tenderness, grandeur, purpose. Think of their meeting outdoors, where their joined beauty and strength were limited only by sky and earth!

So they met the other night. It was Schumann-Heink's treat. She treated over 20,000 children and their parents who might otherwise never have heard her incomparable voice. Fifty-four in years, radiant through years of hard work and trouble, young and inspired as when she sang her first song, she pushed her way through a mountain of the little ones' flowers, opened her arms, smiled, and took to her bosom those thousands of children.

Oh, yes! She sang "The Rosary," "The Cry of Rachel," something about a stilly night and other songs that have made her famous and made other contraltos try to be famous. But she did more. Teuton born but American by adoption, she sang the hymn out of all San Diego. She closed by leading 20,000 voices, mostly children's, in "The Star Spangled Banner." Imagine it! The greatest organ, the greatest voice, the greatest chorus, the greatest song, the greatest outdoors on earth! A coward could charge 10,000 cannon, with all that lifting his soul. The like is rarely seen and heard in any lifetime.

Great is Schumann-Heink, as artist and woman, and great is the popular love of her. It is because she loves the world and because she understands that when God gave her her great gift, He gave it to the world and not as a thing to be wholly operated as a private mint. The woman who got up there amidst the flowers, with joy in her heart, smiles on her motherly face and tears in her eyes, to lead 20,000 children in "The Star Spangled Banner," has relatives, friends, loved ones, suffering, dying in Europe, victims of war. Long may she wave over America and American hearts! She's glorious!

## TOO MUCH AMBITION.

One trouble with our young American composers is that they try to become Debussys, Regers, Schönbergs and Strausses instead of being content merely to remain Bachs, Beethovens, Wagners and Chopins.

## WHAT IS AN ORCHESTRA?

John R. Oatman, MUSICAL COURIER correspondent at Portland, Ore., sent in the following, taken from the Portland Journal of Tuesday, July 13:

Only the calls of the candy boys interfered with the 'tween acts buzz at the Heilig Theatre last night.

The conversational chatter excited by the acidulous epigrams of George Bernard Shaw was totally uninterfered with by music.

The orchestra pit was empty.

The novelty of being able to talk in natural tones, without orchestral let or hindrance, whether or no it appealed to the audience, was made the most of.

It was doubtless the biggest conversazione ever held in Portland.

The reason for the stilling of music's golden tongue was that the Heilig management and the union musicians have not agreed as to the number of men that shall be employed in the orchestra.

The Heilig wanted to use three men. The union wanted to furnish five, according to its minimum for that theatre, established May 4.

The Heilig management contends that the union can fix the price for its men's services, but cannot dictate the number of men.

Without inquiring into the merits of the controversy in any way, we beg to remark that an "orchestra of three" is apt to be rather meager under any circumstances, although perhaps one facile cornetist, one energetic trombonist and one vigorous drummer can furnish noise enough to encourage the entr'acte conversation of the citizens of Portland, which, after all, is the only excuse any longer for an orchestra playing between the acts in a theatre. We remember an "orchestra of three pieces" which existed in a little New Hampshire country town. This orchestra of three was made up of only two members, for the instruments were a fiddle, a crutch and a drum, and the crutch and the drum were used by the same man.

## COUNT ZICHY'S FIFTIETH JUBILEE.

In 1866, Géza Zichy, the celebrated one armed pianist, about whom our Arthur M. Abell wrote in a series of articles, made his first public appearance as a pianist. It was not till twelve years later, however, that his real career as a virtuoso began, after he had completed his studies with Liszt. That was in 1878, in Vienna. However, he first played in public in 1866, so that next year will mark his fiftieth artistic anniversary. The event is to be celebrated in Budapest and in Vienna. The Royal Opera of the latter city will revive his ballet, "Gemma," which was first produced on the Prague stage in 1903. Zichy is not only a noted pianist, but also a composer of very respectable attainments. He has composed two operas, "Alar," which was brought out at the Budapest Opera in 1896, and later also in Carlsruhe and Berlin, and "Master Roland," which was first produced in Budapest in 1899. He has composed also choral works, numerous pieces for the piano, Lieder, and has written several dramas and numerous lyric poems.

## SELF RESTRAIN.

A certain gentleman of New York, married only two months, was arrested the other day on the charge of burglary. A newspaper says: "In the couple's room, detectives say, was found a violin case containing burglar's tools. The man's arrest is said to be due to a tip to the police by curious neighbors, who reported that he left the house every night carrying the violin case, but no strains of music ever were heard coming from his room."

These curious neighbors are ingrates of the worst sort. The very fact that the burglarious gentleman refrained from having a fiddle in his case and that no "strains of music were ever heard coming from his room" should have led them, according to the most elementary principles of gratitude, to refrain from reporting the suspect to the police.

We have heard, too, of the proud clerk, who carried his sandwiches and cold coffee to business every day concealed in a hat box. A cousin, perhaps.



# VARIATIONS

BY LEONARD LIEBLING

## Musica Medica.

When Umberto Sorrentino, singer and scientist, sent us a screed entitled "Amusia, or Music Forgetfulness," we read it in anticipation of a comic subject and humorous treatment. We found, however, that "Amusia" did not mean something amusing, but rather it was the title of—well, read for yourself and shudder:

"The original and central storehouse for music, its perception and development, is found in the temporal lobe of the brain. In the auditory area of the temporal lobe is located the shelf where the meaning of sounds in general is stored.

"If this area be damaged by injury, or by the bursting of a blood vessel, the most accomplished musician can no longer detect the difference between the sound of a tin whistle and the reverberation of an organ. All sounds, including the voices of long known friends and intimates, are alike indistinguishable noises to him.

"To this condition Dr. William Hanna Thompson has given the name 'mind deafness,' which signifies, more accurately, 'sound meaning' deafness. For the musician can still apprehend sounds, even though he fails to correlate their significance.

"An artist, who ordinarily could recognize instantly thousands upon thousands of phrases from the master artificers of tone, absolutely knows no music thereafter—unless the brain injury be repaired, or the clot of blood which is formed by the artery or capillary be absorbed or otherwise cleared up.

"That the brain areas governing the knowledge of music are definite and localized has been demonstrated time and again by physicians and surgeons.

"And while music may be poetically thought to be an attribute of the soul, its particular niche in the brain, and its residence in certain definitely circumscribed brain cells now has been absolutely proved.

"It is true that temporary forgetfulness of music may result from mental inhibition, fatigue, fright, or malnutrition. In this case a complete rest, change of scene, or a course of tonic treatment, or 'forced feeding,' may be effective in restoring function.

"But in true amusia, with degenerative changes in the brain cells, nothing except surgical or medical care will restore the faculty of sound perception.

"Fortunately, permanent amusia is comparatively rare. When it does occur, however, and when it proves unamenable to medical treatment, the musician's occupation, like Othello's, is gone forever."

## Regarding the "S" Class.

Signor Sorrentino is not the only investigator into abstruse musical phenomena. Comes H. O. Osgood, of the MUSICAL COURIER staff, and lays this on our desk:

"The 'S' class is made up of those citizens who have so impressed themselves upon the universal mind that it is no longer necessary to refer to them by their names. Initials suffice. At present the membership of this class appears to be made up exclusively of G. B. S. and R. S. I beg to propose a new candidate, one at least as well and perhaps better known throughout the world than the two existing members—J. P. S."

## Professor Canary.

Helen Ware, the violinist, has just contributed to her "Musical Funny Scrap Book" the attached verses written by her and dedicated to "Hansie," her pet canary:

"He's a joyful little songster  
With a dainty golden coat,  
And he spends his days a-singing,  
But has studied not a note.  
As I listen to his warbling  
I am moved perforce to say:  
'He's the only music master  
Who has never asked for pay.'"

## Uniform Art.

The varieties and vintages of the dress suits worn by symphony orchestra players always have given us food for amazed reflection. It strikes us that it would not be a bad idea to put the symphony performers into uniforms. Concert bands wear uniforms. Why not concert orchestras, too?

## "Faust" Made Modern.

In Lafayette, Ind., there was a "Faust" performance not long ago, which was handled by the local scribe in a vein distinctly popular and topical. His version of the first act runs along these lines:

"The story opens with a moth-eaten celibate named Faust moving around in his study attired in one of the housekeeper's Mother Hubbards and a bunch of bleached

spinach. The old man is certainly some peeved and is lamenting the fact that, during a long and uninteresting life, he has passed up the chickens and the bright lights. He strains his lamentations through that face-fringe until it sounds like a November hurricane playing hide and seek in a Chinese cemetery. When the devil found out what it was that was getting Faust's goat, he gave him the Chautauqua salute with his red cape, and told him to cheer up. He said he had the greatest chicken farm on two hemispheres and would swap him one thoroughbred chicken for his soul and unravel the mischief wrought by Father Time to a point where he could enjoy life once more. The devil led him (Faust) to the window and pointed out a young immigrant named Marguerite, who was sitting on a soap box waiting for the immigration officer to inspect her passport. She was some dame, too, believe me. Then Faust wanted to know when he would have to pay, and the devil said not to worry about that; Tuesday would do."

## Vocal Inversion.

Our old friend, Thomas J. Kelly, of Omaha, Neb., is of Celtic origin and bent, and therefore he has a sense of humor which is particularly sly. Not long ago he entertained a number of musical persons at his home, and during the evening announced that he wished to sing for them an old but unfamiliar foreign folksong which he had unearthed in an ancient collection. As described by one of the Kelly auditors, the episode began with the performer seating himself at the piano, and "singing and playing in a highly temperamental manner a melody, somewhat ragtimey in character, accompanied by a weird progression of chords. The words of this impressive vocal achievement ran, in part, thus, 'Eeth ot reraen, Eeth ot, dog, ym, reraen, Eb llahs gnos ym lla llits.' No person present could identify the rather pleasing, if vague, melody. Mr. Kelly finally relieved suspense by admitting that his auditors had been listening to 'Nearer, my God, to Thee,' played, sung, and enunciated backward."

## They Finished Together.

"Beethoven at Bar Harbor," says a daily paper headline. No, you are wrong, dear reader. This time it is not Beethoven, the race horse. The caption writer meant to say that Ernest Schelling and Fritz Kreisler were giving joint Beethoven recitals at the fashionable Maine resort.

## Philip Hale on Critics.

In the Boston Herald of recent date, Philip Hale had this to say regarding the famous Critics' Contest:

"Not long ago the MUSICAL COURIER, of New York, published a letter from some one in a merry mood who drew up an examination paper for musical critics. He offered to deposit with the MUSICAL COURIER a certified check for \$100 as a prize to the critic who gained the most points in the examination. 'The contest or examination should consist of some sort of test, or series of tests, that would establish beyond question the right of a critic to criticize music and musicians.' The MUSICAL COURIER added \$50 to the \$100 and issued an examination paper of twelve questions. No. 9 called on the candidate to designate the orchestration of three standard symphonic works in the classical literature (to be named by the examiners) without looking at the scores. No. 5 was as follows: 'Two standard instrumental selections and one standard vocal number are to be performed in the hearing of the candidates, with the customary phrasing, harmonies, time divisions, and rhythms altered in a manner to be indicated to the performers previously and privately by the examiners. The candidates are to be provided with paper and pencil, and to indicate the nature of the "mistakes" made by the performers.' No. 12 read: 'Of twelve standard vocal arias, songs and instrumental selections performed, six shall be transposed a half tone lower or higher than their original key. The candidates are to name those done in the original and those done in the transposed keys.'

"Mr. Robin H. Legge, of the Daily Telegraph (London) took this examination paper seriously and discussed the various questions. He was moved to conclude as follows:

## What Mr. Legge Wrote.

"'Who drives fat oxen should himself be fat.' Not that I would suggest, for the world, that the examiners in this egregious folly be put similarly to the question. Not at all. The whole idea is a mere recrudescence of the old, old notion that only he is justified in criticising who himself is a technical master in the art criticised. Can any suggestion be more foolish? Is it really necessary that he who drives fat oxen should himself be fat? Is it likely that if you set a thief to criticise a thief or a composer to criticise a composer, a singer a singer, and so on, that you are either bound or even likely to achieve any result worth

having? Of course not. Wagner wrote some interesting criticism of several of his contemporaries. So did Schumann. So did Beethoven. So did many of the masters. But why do we read this criticism? Certainly not in order to base our own opinion upon it or prove our right to an opinion. We read it because it is interesting as literature and as an individual expression of a strong personality. It helps, perhaps, not one whit in the formation of one's own opinion. Then, again, of what practical use is the possession of the footling "knowledge" demanded by several of the questions quoted? Surely, surely we have arrived at a point of criticism in this period of the world's history that lies far beyond that suggested by the American paper. Years ago, in the Victorian era, there were critics in England who threw upon their meticulous "knowledge" of the standard works, and it was this meticulous knowledge that caused them to be the terrible reactionaries they undoubtedly were. The whole idea is ridiculous that to be a competent music critic one must possess all the attributes of a great pianist, a great singer, operatic as well as concert, a great violinist, and so on, down to the rank of the music seller's office boy, who probably knows better than anybody else, save only the composer himself, in what keys his million and a half of songs were first written. If I were an editor in search of a music critic for my paper, and the suggestion were made to me that before I made the appointment my nominee should submit to a series of ridiculous questions, such as those given, I would feel very much more inclined to appoint the man at the bottom of the list the "wooden spoon" rather than the one who happened to be, as it were, senior wrangler.

"In America, if this matter is really serious, the profession or art of music criticism must be in a parlous state. Of all things the Americans do not strike one as being reactionary. But what is the base of this suggestion but plain, unadulterated reaction? Of course a critic worthy the name must possess wide knowledge. But it is not an ocean of knowledge that makes the good critic good, any more than the beautiful voice makes the great singer great. It is the combination of a multitude of attributes. Of these, not the least of his possessions must be a Tarnhelm, by means of which he may get out of his own mental skin into that of the person to be criticised. In other words, he must be primarily of a most sympathetic disposition, or he will not be capable of receiving into his mind the points aimed at by those whose individuality leads them to paths of knowledge the critics themselves had not previously trodden. If merely technical knowledge and that of a comparatively infantile type is America's first and only demand from a music critic, then I would recommend the model of a friend of mine, long ago dead, I believe, who, when we were students abroad thirty years ago, used to spoil all my enjoyment of a chamber concert by digging me in the ribs at every change of key in the music. He had an abnormal sense of absolute pitch, but he had no more musical sense than the extinct dodo."

## What Philip Hale Adds.

"Mr. Legge might have added that certain famous composers have as critics made astounding statements. Mark, for instance, Weber's articles about symphonies by Beethoven. Many of Schumann's swans turned out to be poor noisy geese. Tchaikowsky, though not posing as a critic, wrote curiously concerning contemporaries and predecessors in his letters. Saint-Saëns has more than once asserted that Gounod's oratorios would outlive 'Faust.' Opinions expressed by Bizet in his letters have persuaded M. Jean Marnold and others that Bizet was not a born musician of fine taste and high aims. Debussy has written queerly about his brethren in art. Wagner was notoriously unfair toward Schumann, Mendelssohn and Meyerbeer. And so on through the catalogue.

"On the other hand Sainte-Beuve's critical articles far outweigh in value his own romance and poems and many of the volumes by others that he discussed. The critic may be more of a creator than the man he criticises. Too many works, literary and musical, are only an excuse for an article. Oscar Wilde treated this subject admirably."

## Values.

- C. Sharp: "Who is your favorite singer?"
- B. Flat: "Shelley."
- C. Sharp: "And who is your favorite poet?"
- B. Flat: "Chopin."

## Fauna from Florida.

Frederic Emerson, of Tampa, Fla., begs to introduce us to the lady who says that the captain of her ship "played the sextet every day at twelve o'clock noon." Mr. Emerson, too, thinks that in order to be a successful concert pianist, one must have "the subtlety of a Machiavelli, the liteness of a snake, the agility of a monkey, the temperament of a Bernhardt, the advertising faculty of a Barnum and the strength of a blacksmith."

## Lakeside Art.

Our recent stay in Chicago afforded us the novel experience of visiting the Art Museum there, a pilgrimage we had missed, for some poor reason or other, during our previous



several dozen visits to the lake metropolis. We went straight to the Alice E. Getty collection of musical instruments and as we gazed at the generous display, felt unspeakably ashamed that hitherto we had known so little about the rudra vina, the sarangi, the sarinda, the bin, the tesando, the tabla, the soung, the trapon, the meggoung, the budbudika, the tans, the encorore, the kissar, the pattala, the izambilo, the see-sar-oo, the kemangeh, the kraus, the buri, the P-I-P-A, the Yang 'Ong, the Yuer-Ch'In, the Erh-H'-Sien, the cheng, and the rebab.

In the collection of Lustre and Black and Gold China, Room 14, we were impressed with the exhibit No. 681, an eating dish which bore the inscription: "Prepare to Meet Thy God."

The picture section fascinated us so completely that a luncheon engagement was forgotten in consequence. Our favorites were John W. Alexander's exquisite "Sunlight," Romney's tender "Lady Frances Russell," Fantin-Latour's marvelously human portrait of Manet, William Chase's dainty "Alice," Sir Thomas Lawrence's vital "Mrs. Wolff," Perrault's "The Sister Mother," with the Greuze eyes. Of musical pictures we saw George F. Watt's "Joseph Joachim," which doesn't look like him, Ochtervelt's "The Musicians," Steen's "The Family Concert." Orpen's "A Woman in Gray" reminded us strikingly, as to pose, features, character and millinery, of Katharine Goodson.

Our real surprise came when we stepped into the Innes room and overheard a conversation between the elevator boy and usher No. 11. The elevator boy was talking at the time about "tone" and "composition" and telling the usher how hard it is "to get exact values in charcoal drawing." The usher spoke of the "fine figure work" in some French paintings the two evidently had been discussing. "I remember a wonderful nude exhibited here not long ago," said the elevator boy; "the painter had used mud color for the flesh, but he keyed up the other colors to go with that."

We were curious enough to use subterfuge in order to obtain the elevator boy's name. It was Donald Striker.

#### Can Nickel Art Be Golden?

Ashton Stevens, the well informed and trenchant critic of the Chicago Examiner, is moved to say about the movies and Geraldine Farrar: "As was earlier intimated in this hardly ever fallible column, many of the big legitimate managers have come to agree that the appearance of their stars in photoplays has a tendency to stale their charms for the regular theatre. Klaw & Erlanger, the Shuberts, George Tyler and other mighties are putting an anti-film clause into their contracts with players. But this does not, according to my best informant and statistician, interfere with the subsequent worth of Geraldine Farrar, who, according to the febrile press agent, is receiving \$2 a minute for her present posings before the camera. According to my best informant, Miss Farrar gives to the movies nothing at all that she can sell on the operatic stage. She is voiceless and black and white on the screen. And even if the filmers should bargain her for 5 cents a seat she will still be worth \$4.95 when next season she appears in Chicago opera—trusting to the rest of the company to make up the absent nickel."

#### With Apologies to "Puck."

A music editor, desiring to please his readers, asked for suggestions.

"How can I make this paper ideal?" he inquired.

"Cut out the concert criticisms," said some.

"Cut out the educational articles," said others.

"Cut out the pictures," said the music publishers.

"Cut out the reviews of new music," said the artists.

"Cut out the European matter and devote the space to Americans," said one group.

"Don't say so much about the local American product and give us more about Bach, Beethoven, and Brahms," said another group.

"Don't have a front page picture," said W.

"Don't have editorials," said X.

"Don't have personal items," said Y.

"Don't have 'Variations,'" said Z.

"Don't have advertisements," said Dash.

"Don't call the paper 'MUSICAL COURIER,'" said Blank.

"Don't!"

But just then we decided that if we listened any longer we would go into the retail shrapnel business for a rest.

#### "Spiritual Massage."

The title is Bert Leston Taylor's, of the Chicago Tribune. He wrote it over this, which he quoted from the Elgin, Ill., News: "Muriel Kay, pianist, manipulated not only the keys of the instrument, but also the heart strings of the audience."

#### Inspecting the Soul.

What shall it profit a man if he gain Schönberg and loses Beethoven?

#### A Musical Saint.

Saint Saëns.

#### Composer Wilson.

A great many notes very appropriately are helping to make up the European concert. And by the way, will the trouble with Hayti call for black notes on the part of our Government?

#### Percy Hemus in Recital at Summer Resort.

Percy Hemus, America's baritone delighted a large and representative audience with a recital of songs by American composers at the Asbury Park (N. J.) Auditorium, Thursday evening, August 12.

As a program builder Mr. Hemus has achieved an enviable reputation, which in no way suffered by his selections for this recital. Each group was well rounded out and gave this splendid artist an opportunity to display all of his remarkable powers. Combined with a splendid baritone voice, excellent diction and good taste, Mr. Hemus has strong dramatic ability, which enables him not only to get close to his audience, but seemingly to lead them through all of the varying emotions from laughter to tears, then back again from tears to smiles. The audience showed by incessant demands for encores that they were not partial to any particular emotion.

Especially well rendered was Sidney Homer's setting of Hood's "Song of the Shirt," while the number that seemingly carried the greatest appeal was Fay Foster's "Peace Ye Martyred Ones."

Gladys Craven, the accompanist, was particularly sympathetic, and her work lent no small share to a very enjoyable evening. The program in full was as follows:

"Hail Ye Tyme of Holidyes" ("Christmase"), Gena Branscombe; "When the Misty Shadows Glide," John Alden Carpenter; "Invictus," Bruno Huhn; "Flower Rain," Edwin Schneider; "Pirate Song," Henry F. Gilbert; "Go Not Happy Day," Benjamin Whelpley; "Deserted," Edward MacDowell; "Love Is a Sickness Full of Woe," Horatio W. Parker; "Song of the Shirt," Sidney Homer; "Boat Song," Harriet Ware; "Peace Ye Martyred Ones" (MS.) (Dedicated to Mr. Hemus), Fay Foster; "Hour of Dreams" (Dedicated to Mr. Hemus), Ward-Stephens; "Identity" (MS.), Emil Hahn; "The Fate of the Flimflam" (Dedicated to Mr. Hemus), Arthur Bergh; "Danny Deever," Walter Damrosch.

#### Mme. Haggerty-Snell Pupils' Recital.

The following interesting program was rendered last Monday evening by two of Mme. Haggerty-Snell's pupils at her studio, 130 West Ninety-seventh street, New York City: "Oh Promise Me," De Koven, "Mavis," Croxton, Denson Gregory; "Habanera" (from "Carmen"), Bizet, "My Heart at Thy Sweet Voice" (from "Samson and Delilah"), Saint-Saëns, Leah Beluck; "She Never Told

Her Love," Haydn, "The Lovelight in Your Eyes," Edwards, Denson Gregory; "I Know Not Why," Hawley, "Love in Springtime," Arditi, Leah Beluck; "The Rosary," Nevin, "The Tempest of Her Heart" (from "Il Trovatore"), Verdi, Denson Gregory; "Il Bacio," Arditi, Leah Beluck.

Leah Beluck has a dramatic soprano of splendid quality and she sang with a finish that commended itself to the most artistic critic.

Denson Gregory shared honors with Miss Beluck. He possesses a rich baritone, full of pathos, and his enunciation was particularly to be commended. Miss Beluck and Mr. Gregory have passed the amateur stage. Their singing is good enough for the most critical audience.

Vivian C. Sanford was at the piano, and did finished work. There is an ease and perfection of tone placing in all of Mme. Haggerty-Snell's pupils, and combined with this is distinct enunciation of the text of the songs.

Mme. Haggerty-Snell has proven herself to be a teacher of high ability. Her success in New York has been particularly noteworthy. Descending from a line of teachers, she has the gift of teaching and besides is able to demonstrate tone production with her own beautiful voice which could have made her famous had she adopted an operatic career.

#### Augusta Cottlow's Latest Achievement.

The American colony in Berlin has been augmented by the appearance of a new member, Selina Adelaide Cottlow by name, daughter of Mr. and Mrs. Edgar Gerst. The newcomer, a bouncing, healthy baby, who is named after her two grandmothers, declared her American independence in a most patriotic manner by arriving on July 4, just in time to help celebrate the day. The happy mother, whose fame is worldwide as Augusta Cottlow, is justly proud of this, her latest achievement.

#### Jerome Uhl Engaged for Minneapolis Symphony.

Beginning a concert tour on Friday, August 13, at New Haven, Conn., Jerome Uhl will start a short tour of sixteen engagements through the New England States. This tour will include Boston and Bar Harbor en route and will terminate in Greenville, Me.

Mr. Uhl has been engaged for the spring tour of the Minneapolis Symphony Orchestra in 1916.

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### Julia Allen's Operatic Recitals in Costume.

Julia Allen, the coloratura soprano, whose work in opera both in America and Europe has won for her the attention of the musical world, and whose recitals of operatic arias in costume are rapidly winning for her name and fame in the United States, has everywhere been received with marked favor as the following press notices will serve to testify:

"... The program which she presented to a St. Johnsbury audience gave them such a taste of grand opera as they had never heard here before. She gave the mad scene from 'Lucia di Lammermoor' and 'Ah fors' e lui' from 'La Traviata' to the delight of the audience which comprised the metropolitan musicians who are summing here as well as local enthusiasts."—St. Johnsbury (Vt.) Caledonian.

"To say that Miss Allen's execution of the intricate Donizetti music places her in a class with such singers as Melba and Tetrazzini may seem like excessive praise, but it is no more than this talented American singer deserves. After the mad scene she was given an ovation."—Philadelphia Bulletin.

"Julia Allen, as Violetta in 'La Traviata,' sang magnificently, gloriously, beautifully. Her closing scene was perfect. I was ready and willing and anxious to remain and hear her sing it all over a second time."—Pittsburgh Press, Pittsburgh.

"Gilda, in 'Rigoletto' has never been sung better and never been acted nearly so well as by Julia Allen, the soprano coloratura of the Italian Company. She carried off all the honors of the evening. Her voice is as remarkable for its richness, as for its clarity and sweetness."—Kansas City Journal, Kansas City.

"One of the most interesting features of the performance of 'Rigoletto' was the impersonation of the important role of Gilda by Julia Allen, an American girl, who, besides possessing a beautiful, highly trained voice, is charming in manner and appearance."—New York World, New York.

"Julia Allen was a 'La Traviata' joy. All the vocal honors went to her and she sang the music of Violetta with her usual charm."—New York Press, New York.

"Julia Allen is an admirable artist. She possesses the best of all attributes, musical intelligence. Her voice is of

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## Louis Bachner VOICE PRODUCTION

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"Louis Bachner has been my pupil and assistant here in Berlin for the past four years. I recommend him unhesitatingly."  
—Frank King Clark, Berlin, July 19, 1914.

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ADAMO DIDUR, basso, Metropolitan Opera Co.  
FRANCIS MACLENNAN, tenor, Berlin Royal Opera and Hamburg Opera.  
\*HANS TANZLER, tenor, Royal Opera, Karlsruhe.  
CAVALLIERE MARIO SAMMARCO, baritone, formerly Metropolitan Opera Co. and Covent Garden.

PUTNAM GRISWOLD, basso, formerly Metropolitan Opera Co., Berlin Royal Opera and Covent Garden.  
\*MARGUERITA SYLVA, Carmen in the guest performance of Caruso at the Berlin Royal Opera.  
MARGARETE MATZENAUER, mezzo-soprano, Metropolitan Opera, New York.  
\*HELENA FORTI, soprano, Dresden Royal Opera.  
MARY CAVAN, soprano, Hamburg Opera and Chicago Opera Co. at the Berlin Royal Theatre.

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sympathetic quality throughout, and the upper register is noticeably brilliant."—Chicago Inter Ocean.

"Assuredly, apart from the great tenor himself, rarely has this city heard a more thoroughly adequate concert company than that which assembled with Caruso. Each of the fine artists accompanying him would occupy several paragraphs to do them justice were space permitted. Giulia Allen's beautiful voice was admirably adapted for florid work."—Montreal (Canada) Gazette.

Miss Allen is passing the summer in St. Johnsbury, Vt. During her vacation she has given a number of public concerts in the "Green Mountain" State and everywhere has been accorded the enthusiastic praise of press and public.

### Rabinoff Engages Felice Lyne for His Newly Organized Company—Young American Soprano Will Sing Many Leading Operatic Roles.

Max Rabinoff has engaged Felice Lyne, the talented American coloratura soprano, to appear as a leading member of the combination, composed of the former Boston



FELICE LYNE.

Opera Company and Anna Pavlowa and her Russian ballet, which he recently formed. Although Miss Lyne is well known in England and on the Continent, where she has met with unusual success, her appearances in her native land have been confined to a few guest appearances with the Boston Opera Company and a concert tour which she undertook last spring. This will be her first opportunity to appear in the large repertoire which she has acquired. Early in October she will make her debut, probably as Gilda in "Rigoletto," in which she scored her first triumph in London and at the Auditorium in Chicago.

Mr. Rabinoff may well count himself fortunate to have secured so gifted an artist, both vocally and histrionically, to sing leading soprano roles, for Miss Lyne is a general

favorite with the musical public. Many engagements for next season have already been booked, and these will have to be filled in the intervals between operatic appearances.

### Courses of Study at the Department of Music, Westminster College.

Quoting from a circular announcement of the work accomplished under the able direction of William Wilson Campbell by the department of music of Westminster College, the MUSICAL COURIER prints the following:

"They" (the courses) "are planned along most liberal lines in order to accommodate the individual needs of each student and provide a broad and well rounded development. They are sufficiently elastic to allow the director ample scope for outlining a course of study for each student. While our courses provide a definite rudimentary training, the special talents of individual students vary so largely that it makes it necessary and wise, in order to secure the proper development of each pupil, to formulate his outline of work after his particular qualifications and needs. Some students are especially adapted by natural gifts for concert work; these qualifications must be developed to the extreme. Other students are gifted along the lines of teaching; they need exceptional pedagogical and technical training. Those who are theoretically inclined need development along theoretical subjects. It is to meet these conditions that we carefully study the qualifications of every student and outline his work with us so as to give him the greatest amount of training after his special line and prepare him for a life of usefulness in the world of music."

New pianos are constantly being added to the equipment of this department, for no one realizes better than Director Campbell the necessity of the students studying with instruments whose actions are capable of producing the best results. A new and modern pipe organ will soon be installed in the music building, thus providing for the practical work of the organ department.

Among the well known artists who have appeared in recital recently at this college may be mentioned Theodora Sturkow-Ryder, pianist; Christine Miller, contralto; Charlotte Lund, soprano; John Barnes Wells, tenor; Florence Hinkle, soprano; Marion Green, basso-cantante; Inez Barbour, soprano; Walter Earnest, tenor; Rebecca Davidson, pianist, etc.

September 15 will mark the opening of the new term.

### Lucile Lawrence Discusses Musical Conditions in Italy.

Lucile Lawrence, the American soprano, who has just returned from Italy, had some interesting things to say about musical conditions there.

"Though the air was full of war talk for months before," said she, "music and the theatres flourished. I had my most successful season of the seven during which I have sung in Italy, but of course as the war goes on conditions are bound to change, for singers and actors are going to the front along with their audiences. However, the Italians are sanguine enough of success and material prosperity, as is shown by the fact that I had a contract for the coming season offered me before I left Rome."

Miss Lawrence, who had the honor of being selected by Puccini and Ricordi as the first American girl to portray the heroine of the "Girl of the Golden West" in Europe, will remain in her native country all this coming season, singing in concert, oratorio and opera under the management of Mrs. Herman Lewis.

### Sara Gurowitsch in Tennis Tournaments on Long Island.

Sara Gurowitsch has been proving her versatility in handling a tennis racquet with as much ease as she does her cello. She has just returned from the hills of Long Island, where she has won many laurels on the courts, and before the summer is over she expects to carry off high honors in some of the important amateur tournaments. Miss Gurowitsch has been proclaimed by the London Daily Telegraph as "an artist of the foremost ranks."

### May Peterson Has Returned from Seabright Engagement.

May Peterson, the young soprano who achieved a notable success at the Opera Comique in Paris, has returned from a week's stay in Seabright, Long Island, where she was engaged to sing at a musicale at the home of Mrs. James A. Scrymser. Miss Peterson is now at her home in Boston, where she will remain preparatory to her tour next season under the auspices of the Music League of America.

### Leginska at Long Beach.

Ethel Leginska, the well known English pianist, is summing at Long Beach, L. I., where her address is in care of the Coleman Studio Building.



**De Bruyn-De Piña Costume Recitals.**

Roger de Bruyn and Merced de Piña are to enter extensively into joint costume recital work this coming season. Their manner of presentation is something of an innovation as they sing in five different languages in as many different costumes. French, Italian, German, English and Spanish constitute the languages of their programs. In the presentations of the numbers they have been particularly studious to see that the costumes are historically correct.

Following is a copy of one of the programs given by this interesting lyric tenor and mezzo-contralto, at the inauguration of these romance programs in costume at the Hotel Plaza, New York, April 1, 1915:

**FRENCH.**

Alors, Alors ..... Weckertlin  
Ariette ..... Vidal  
Chanson du Postillon ..... Adam  
Roger de Bruyn.

**FAIRYLAND (PETER PAN).**

The Brownies ..... Leoni  
Elfin Song ..... Paine  
Robin Goodfellow ..... Morgan  
Merced de Piña.

**ITALIAN.**

E Canto Il Grillo ..... Billi  
Come Voi ..... De Leva  
Capelli d'Oro ..... Oddone  
Roger de Bruyn.

**SPANISH.**

Me Gustan Todas ..... Pyrenean Folksong  
Airam ..... Elorduy  
Clavelitos ..... Valverde  
Merced de Piña.

**HUNGARIAN DUET.**

Zigeunerlieder ..... Brahms  
Roger de Bruyn and Merced de Piña.

Roger de Bruyn was formerly leading tenor of the Royal Opera of Antwerp, Belgium, and Merced de Piña, mezzo-contralto of the Montreal Grand Opera Company.

Their programs are decidedly new in character and should prove of a particularly educational value in the best sense of the word, especially for women's clubs, colleges, etc.

As will be seen from the above typical program, it is of a partly classical nature and partly in lighter vein, offering both solos and duets and tending more to the operatic selection. In their ability to create atmosphere the tenor and mezzo-contralto have had notable success and their work throughout has been of a highly artistic nature, not alone in their operatic appearances, but in their singing in concert, recital and oratorio, wherein they have had also broad experience.

These artists are spending the summer at Schroon Lake,



ROGER DE BRUYN.



MERCED DE PINA.

Adirondack Mountains, in the artist colony, among which are many of the Metropolitan Opera artists.

Mr. de Bruyn and Mme. de Piña were in New York for a few days last week arranging bookings with their manager, Mrs. Herman Lewis.

**Spanish Basso Returns from Saratoga Springs.**

Jose Mardones, the Spanish first basso of the Boston Opera Company, who will sing in concert next season under the direction of the Booking and Promoting Corporation, has returned from Saratoga Springs, N. Y., and is at present in New York City, preparing his concert programs for his tour.

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## CHICAGO IS TO HEAR NOTED MUSICAL ARTISTS AT MORNING MUSICALES.

Kinsolving Musical Mornings at Congress Hotel Are Important Features of This Coming Season—Prominent Musicians Call at Musical Courier Office—Spry School Piano Department Reinforced—Chicago Singers Are in Demand—Kansas City Impresario in California—Pianist Dedicates Work to Violinist—Clark Takes Well Earned Vacation—Summer Notes.

Chicago, Ill., August 14, 1915.

As announced exclusively last week in the **MUSICAL COURIER**, Rachel Busey Kinsolving, the well known impresario, will give a series of morning musicales to be known as the Kinsolving Musical Mornings in the Gold Room of the Congress Hotel of Chicago. The musicales will be given at 11 o'clock and a reception for the artists will follow the program. At the first concert, Tuesday, November 23, Mary Garden and her assisting artists will furnish the program; at the second musicale Anna Case, soprano; Clarence Whitehill, baritone, and Moritz Rosenthal will appear. The second musicale will be held Tuesday, December 7. Mischa Elman, violinist, and Emilio de Gogorza, baritone, will present the third program on Tuesday, December 28. On Monday, January 10, Louise Homer and Pablo Casals will be heard, and on Tuesday, January 25, Emmy Destinn will conclude the series.

Miss Kinsolving at this early date has already issued a well arranged program prospectus, and one of the most interesting items beside the names of the artists is the endorsement from some prominent managers and also the references by special permission to Chas. G. Dawes, president of the Central Trust Company, and Harrison B. Riley, president of the Chicago Title and Trust Company. Such endorsements mean that the series will go through and will be a success.

Miss Kinsolving in an interview given to the representative of the **MUSICAL COURIER** stated that in as much as

other morning musicales given in previous years in Chicago in two of the best known hostilities were fiascos, she wanted to regain the confidence of the people, not only by engaging artists of international reputation, but also by having her course approved by financial men of international reputation and by the endorsements of the prominent managers to assure her clientele that the artists announced would be present the morning of the musicales. With all those assets in her favor, it is a foregone conclusion that for the first time in the history of Chicago, morning musicales similar to those presented for so many years in New York, will be established in Chicago for many years to come and will strengthen the position of this city as a musical center.

### VOEGELI RETURNS TO CHICAGO.

Henry E. Voegeli has just returned from a summer vacation. Mr. Voegeli was in New Hampshire as the guest of John Glessner.

### ETTA EDWARDS IN CHICAGO.

Etta Edwards, the well known vocal teacher, called again at this office the past week and upon her second visit the writer had the pleasure of shaking hands with the distinguished instructor and to meet Hettie Scott-Gough, the young and talented St. Louis soprano, who for the coming season will be assistant to Etta Edwards in her school of singing in St. Louis.

### ALFRED CALZIN WITH SPRY SCHOOL.

The management of the Walter Spry School of Music announces one more important engagement in the person of Alfred Calzin, who will reinforce the piano department at the school.

### FRANCIS J. RADEY IN CHICAGO.

Francis J. Radey, the well known impresario and director of the Cadillac May festival, Cadillac, Mich., was among the callers at this office the past week. Mr. Radey will remain in Chicago for another week spending the most of his time hearing artists whom he will engage to appear under his management in Cadillac. The young and astute manager runs also a regular series of concerts during the winter season and in all probability he will enlarge his undertakings in the near future, which means the invading of various cities in Michigan.

### WARREN PROCTOR SOLOIST AT CADILLAC.

Warren Proctor, the young and successful tenor, will begin the series of concerts to be given under the management of Francis J. Radey in Cadillac, Mich., on September 7.

ber 7. Mr. Proctor sang last year in that locality and his return engagement speaks well for his work, and his popularity in that charming Michigan town.

### MIRRIAM DOWNE WINS SUCCESS.

Miriam Downe is rapidly making a distinct place for herself among the successful young singers of Chicago. She received her early training in Chicago and afterward went to Italy, where she studied for several years. After her return to this country she also studied in Boston. Last season she was much in demand, appearing twice at the Chicago Athletic Club, twice at the South Shore Club, also at the Kenwood Club, the Englewood Woman's Club and in many private engagements.

During the season previous, she toured through the country under the auspices of the Century Bureau. She was also one of the members of the Chicago Grand Opera Company, and appeared in the minor roles with considerable success. Mrs. Downe is very young and undoubtedly has a brilliant career before her.

### MYRTLE IRENE MITCHELL IN SAN FRANCISCO.

This office acknowledged receipt of a postcard from Los Angeles sent in by Myrtle Irene Mitchell, the distinguished Kansas City impresario. Miss Mitchell wrote: "Greetings. I am enjoying a wonderful trip. Heard the last Saengerfest concert; the Big Boosters entertainment, and was a guest of honor at the Gamut Club and had to make a speech. My first one. Great musical interests. Regards."

### MABEL SHARP HERDIEN ENGAGED FOR WORCESTER FESTIVAL.

Mabel Sharp Herdien, who has made the role of Alain in Piené's "Children's Crusade" peculiarly her own, by the many times she has sung it, will appear again on October 7, at the Worcester Festival with Anita Rio, Paul Althouse and Arthur Middleton, and will sing the same part.

### MRS. WARREN SERIOUSLY ILL.

The many friends of Fanny Warren, who, in addition to her duties in connection with the American Conservatory, is also at the head of the Warren Musical Bureau, will sympathize with her in her present serious illness, which has confined her to her home for several weeks.

### DEDICATES RHAPSODIE TO IRMA SEYDEL.

Theodora Sturkow-Ryder, while still actively engaged in pianistic duties, has turned her attention to serious composition with much success. Recently Mme. Sturkow-Ryder completed a "Rhapsodie Russ" for violin and piano which is dedicated to, and to be played shortly by Irma Seydel. Mme. Sturkow-Ryder has brought before the public many beautiful compositions by unknown Russian composers. The "Rhapsodie" has all the scintillating brilliancy of the music of that country, which so abounds in vivid contrasts and has received much favorable criticism at a recent private hearing. The first public performance will be the latter part of October, in Boston, by Miss Seydel.

### CHARLES W. CLARK GUEST OF JOHN C. SHAFFER.

Charles W. Clark is counting the days now and breathing sighs of relief as each one ends, for on Monday, August 23, he will start on his vacation after three of the busiest summer months he has ever put in.

Mr. Clark will spend his vacation on the magnificent ranch of John C. Shaffer, near the famous "Red Rocks," at Morrison, Col., a few miles from Denver. Probably thirty musicians from Chicago, among them Carolina White and Daddi, will enjoy Mr. Shaffer's hospitality, and they will make the trip to Colorado in special cars.

A musical event of wide interest has been arranged for the vacation time—the singing at the ranch by Mr. Clark, Carolina White and Daddi of "The Secrets of Suzanne." Golf and boating on the big estate will keep many of the party busy, and horseback and motor jaunts to the



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EDWARD H. SCHWENKER, Secretary.



various scenic wonders about Morrison will be another joyous pastime.

Mr. Clark has been looking forward with the greatest pleasure to the Colorado trip for a month, and the rest he will find is much needed. His summer so far has been completely taken up with teaching and the number of pupils studying with him has been constantly growing.

"I have been teaching every hour in the day, until I am almost worn out," said Mr. Clark. "The work has had a big recompense, though, for I do not think I ever have had more remarkable voices to work with. Several of the men and women with me are destined to make great reputations for themselves, and it is a pleasure to work with them. It is that pleasure that makes me want to keep going."

Mr. Clark, in addition to his teaching, has given a number of recitals this summer, adding to his already great international fame, and is busy with plans for his coming concert tour. Already his manager, M. H. Hanson, of New York, has a large part of the tour arranged.

#### CHICAGO NOTES.

Winthrop Briggs made his appearance on earth on Monday, August 2. Young Briggs is the son of Mr. and Mrs. Ernest Briggs. Mr. Briggs, Sr., informed this office that he will train his son to take his position in the managerial field in some twenty and odd years from now.

Frances Ingram will appear in the contralto role in the "Messiah," when that oratorio will be given by the Evanston Musical Club on Thursday evening, December 16.

#### Russian Music at Southampton, L. I.

Assisted by Denise Lyska, mezzo-soprano, the Russian String Quartet gave an Hour of Music under the management of Martha Maynard, at Southampton, L. I., on August 5. The Quartet played works by Glier, Ippolitoff-Ivanoff, Tschaiowsky and Dvorák, and Mr. Lyska gave two groups of Russian songs. Flora MacDonald Wills played excellent accompaniments.

#### OBITUARY.

##### Mrs. Charles Burrows-Greene.

Mrs. Greene died at her home in Onteora Park, Catskill Mountains, N. Y., on August 3.

As Jennie Dutton, she was known for many years as one of America's best sopranos, making an enviable reputation for herself as a church and concert singer.

Mrs. Greene began her professional career in Chicago, in one of the largest churches there. Afterward she sang in the Fifth Avenue Baptist Church, and later in the Brick Church, New York City. Her voice, a beautiful, rich mezzo-soprano, noted for its lovely quality, retained its charm and remained until the end a delight to her friends.

Although born in Iowa, Mrs. Greene's life was spent chiefly in New York, where she will be much missed, not only as a musician, but also on account of her charming personality.

The funeral services were held in the little church in Onteora Park, to which she was much attached, on August 6.

##### Eduard Stehle.

Eduard Stehle, cathedral conductor and organist, died on June 21 at St. Gallen, Switzerland, at the age of seventy-six years. Mr. Stehle belongs to the best known Catholic church composers. He wrote masses, motets, cantatas, choruses with orchestral accompaniment, organ pieces, etc. He belonged to the Cecilians, which stand for the return of the classic a cappella church music of the sixteenth century and for the Palestrina idea in the new church music. He was also known as the publisher of the church musical organ, "The Chorwächter."

##### Elmer L. Stivers.

Elmer L. Stivers, a well known organist and music teacher, died on Friday, August 13, at his home, 132 Greenwood avenue, East Orange, N. J. He was organist in various churches in Newark, Elizabeth and East Orange and music teacher at Martha Washington, Va., and Centenary Collegiate Institute at Hackensack, N. J. Mr. Stivers was fifty-four years of age.

##### Rudolf Strobl.

Rudolf Strobl, the pianist, died in Warsaw recently. He was a German, but had resided in Warsaw since 1858, where for many years he was a teacher of piano at the Warsaw Conservatory.

##### Christian Ritter Schmidt.

Christian Ritter Schmidt, a prominent oboe and English horn player, died in Dresden after a long illness. He was fifty-one years of age.



## JOSEPH MALKIN

The world famous 'Cellist, who is to appear as soloist under the management of C. A. Ellis in recitals and as soloist with the Boston Symphony Orchestra in Boston, Washington, Philadelphia and Cambridge, has consented to teach once per week at the

## Malkin Music School

Students desirous of studying with Mr. Joseph Malkin during the coming season are requested to make reservations for time without delay by addressing

CHARLES BERGER, Secretary

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#### De Stefano Plays Harp Solos at Madison Square Garden.

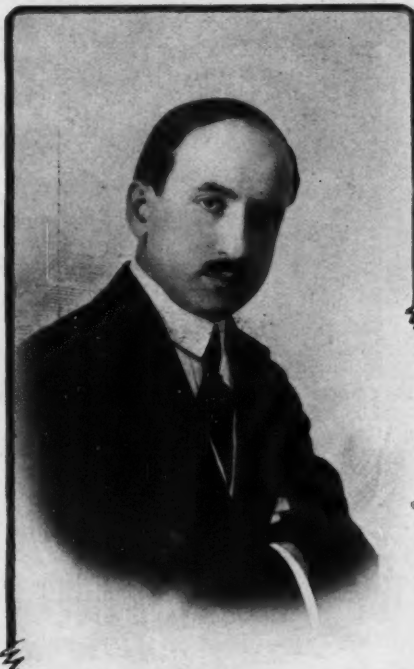
Salvatore de Stefano, the harpist, who will tour during this coming season under the management of the Music League of America, scored a success on Friday evening, August 6, when he appeared as one of the soloists with the Russian Symphony Orchestra.

The introduction of a harp solo in an orchestral concert was something of a novelty, and Signor de Stefano, by reason of his mastery of the instrument and his clear cut technic, substantiated the statement that the harp is to fig-

the oratorio soloist must depend entirely upon the voice to produce the effect. It is recital work, however, that I like best of all. There is real joy in preparing a recital program as well as in singing it."

Mme. Hudson-Alexander is at present near Lovell, Maine. She has taken a cozy cottage in the woods and is playing at housekeeping, and finding infinite pleasure in being just a simple domestic madame.

"I love to cook and rig up all sorts of meals," she writes her manager, Loudon Charlton. "I really think I have a talent for it, and my husband's appetite convinces me that he thinks so also. I insist that no one can make better bread or pies than I. There is one drawback, however, I do not enjoy washing dishes, so I fear that after all I have at least a touch of the artistic temperament."



SALVATORE DE STEFANO.

ure conspicuously among concert solo instruments. In both his numbers, comprising the first movement of Zabel's concerto for harp and orchestra and the Schuecker "Impromptu," that appeared on the second part of the program, not a note was lost in the great amphitheatre. Both the soft passages and the brilliant, sweeping arpeggios were heard to such advantage that he was rewarded with enthusiastic applause from his audience of several thousand, and he finally responded with an encore after receiving several recalls.

Signor de Stefano is a graduate of the Royal Conservatory of Naples, where he won first prize and other very high honors, and is the first harp soloist of the San Carlo Symphony Orchestra, beside having gained prestige for his capabilities as a teacher of the harp.

#### Mme. Hudson-Alexander Enjoys Camp Life.

Mme. Hudson-Alexander, the soprano, more than doubled her recital work last season, and her prospects for the coming winter are extremely bright.

"It is no secret," said Mme. Hudson-Alexander, in a recent interview in Kansas City, "that opera has suffered greatly as a result of the war. This is, of course, most regrettable. On the other hand, I personally do not consider opera the most distinguished form of vocal music, but unhesitatingly give first place to oratorio. The opera singer has all the illusions of scenery, costume and atmosphere;

#### Belle Gottschalk Tells of Interesting

##### Incidents of Her Life in Europe.

Immediately after graduating from college, Belle Gottschalk, the gifted young American soprano, who has enjoyed a successful season and whose next season promises to be equally busy, was taken abroad by her cousin and she traveled extensively in England and on the Continent before settling down to study voice with the late Frank King-Clark, in Berlin. She also spent most of her summers in travel, and thus has seen considerable foreign life and her knowledge of foreign languages is well grounded, giving her that finished diction and good enunciation which are always commented upon by her audiences.

"I spent one very interesting summer at Pyrmont, the home of the Prince and Princess von Waldeck, where I went to rest after a long winter of work," said she in a recent conversation. "A great fete was given in the palace grounds and I was honored with an invitation to assist. Another summer I spent at Bayreuth, where I went with other pupils of Frank King-Clark to continue my studies and also to enjoy the Wagner Festival."

"While paying an Eastertide visit to a member of the Viennese nobility and family, I had the rare good fortune to attend a service at the royal palace chapel. The music was magnificent and the service was very interesting to one who had never attended anything like it."

Miss Gottschalk's first and only year in opera abroad took her far afield to Lodz, Russian Poland, and gave her added opportunity to hear the Russian singers and musicians of various kinds.

"I became so enamored of the music of the balalaika that I purchased one and learned to play it," continued Miss Gottschalk, "and I also secured, through a Russian musician, much music of the country folksongs which I had hoped to use in Russian costume recitals in this country. But alas! All these things are in my apartment in Berlin."

"Life in the city of Lodz is very interesting and exciting. Although there are half a million people among the inhabitants, it is imprudent to ride outside the city limits because the great numbers of bandits which infest the surrounding country. And within the city it is nearly as bad because of the pickpockets. I lost my watch in this manner very soon after my arrival. In the room next to mine at the hotel I heard dreadful groans one day. Upon investigation it was discovered that a man and woman had committed suicide by drinking a solution of arsenic. Subsequently it was learned that they were members of the Polish nobility, who had eloped from Warsaw, about two hours' distance from Lodz. Aside from these unpleasant side issues, life in Lodz was very pleasant and the opera life particularly delightful. The director was a well known German actor, who gave his personal supervision to all the dramatic work, and the conductor was an excellent Viennese musician."



## PRYOR SOLOIST TO APPEAR IN COSTUME.

Marie Ellerbrook as Delilah Will Present Innovation at Arcade Tonight.

[From Asbury Park (N. J.) Shore Press, August 8, 1915.]

Bandmaster Arthur Pryor will present a decided innovation at the Arcade tonight, when Marie Ellerbrook, of Leonia, N. J., a contralto soloist of note, is to appear with the band, in costume. Miss Ellerbrook, who is to sing with the band throughout the week, will appear tonight, and perhaps several other times during her engagement, in the role of Delilah, in Saint-Saëns' "Samson and Delilah."

Miss Ellerbrook, who is at her best in costume work, as Delilah, wears a gorgeous creation of filmy charmeuse, embroidered in various colors and bedecked with jewels, with a jeweled girdle and headpiece. The costume is the same as that used in the opera and is declared to be an exact reproduction of the dress worn by the Hebrew beauties of the period in which Delilah lived.

The young woman, who is a pupil of Ada Soder-Hueck, distinguished voice trainer and former prima donna of the Vienna opera, now a summer resident of this city, makes a handsome stage appearance. She has a splendid contralto voice that is full and round, and although remarkably low pitched, is clear as a bell and has wonderful carrying power. Miss Ellerbrook has been studying with Mme. Soder-Hueck for seven years. She has just recently returned from a successful concert trip in which she filled more than 150 engagements throughout the United States and Canada. During October she is to make another, shorter, concert tour.

Miss Ellerbrook will appear first in the concert this afternoon, where she is to sing Bohm's "Calm as the Night." Tonight her costume number is "My Heart at Thy Sweet Voice." Some of the selections she will sing while here are "The Cry of Rachel," by Turner-Salter, "Little Boy Blue," "The Rosary," "Because" and the other aria from "Samson and Delilah," "Oh, Love, Lend Thine Aid."

Cadman's Indian songs are favorites with Miss Ellerbrook and she also sings them in costume. She is prevented from doing so during this engagement because of lack of time in which to have the music arranged for band production.

This is not Miss Ellerbrook's first visit to Asbury Park, although it will be her first musical engagement here. She

was a visitor here both in the summer of 1912 and that of 1913. During her present stay she is registered at the Gramercy, First avenue and Bergh street, just across the way from where Mme. Soder-Hueck is staying at the Melita Cottage.

## Mme. de Cisneros Makes New Talking Machine Records.

One of the few noted singers in New York just at the present time is Eleonora de Cisneros, who is compelled to stay here in order to make some new records for the Columbia Graphophone, the previous ones having been in such demand that the company recently closed a new contract

ELEONORA DE CISNEROS AT HAVANA, CUBA.



MME. DE CISNEROS ON THE HAVANA COUNTRY CLUB GOLF LINKS.

with her. After a very successful season with the opera company, which opened the new National Theatre at Havana, Cuba, Mme. de Cisneros returned to New York and spent several weeks in the early summer with friends in the nearby country. About September 1 she and her husband will take a large bungalow in the Catskills, where they will remain until it is time to go to Chicago for the opening of the opera season there. Mme. de Cisneros will be the leading contralto of the Chicago Opera this coming season, appearing in all the first roles of both Italian and French repertoire. While in the mountains, Mme. de Cisneros will devote a great deal of time to walking and to golf. She is a great believer in the efficacy of outdoor exercise, not only for keeping a singer in proper

physical trim but also for producing that state of mental activity in the absence of which no artist is able to do full justice to his or her powers.

After the Chicago season Mme. de Cisneros will be heard extensively throughout the United States in recitals. Her concert appearances this year are being arranged by Mrs. Herman Lewis.

## Kreisler and Schelling Play Beethoven Sonatas.

Fritz Kreisler and Ernest Schelling gave the first of a series of Beethoven sonata recitals on Wednesday, August 11, at Bar Harbor, Me., when every seat in the Building of Arts was taken.

The concert was arranged by Howard Sturges, and the audience included such notables as Mr. and Mrs. John D. Rockefeller, Jr., of Seal Harbor, Mrs. Andrew Carnegie, General Porter, Mrs. John Jacob Astor, Mr. and Mrs. Ernesto Fabbri, Mrs. Walter Graeme Ladd, Dr. Abbe, Courtlandt Palmer, Mr. and Mrs. W. H. Bliss, Belle Gurnee, Mrs. Warner M. Leeds, Mrs. Murray Young, Herr Rubner, of Columbia University, and Richard X. Aldrich.

The two subsequent concerts were scheduled for the two Wednesday afternoons following and promised to be just as popular as the initial recital. Mr. Schelling is preparing for his transcontinental tour in the fall, under the personal management of Maximilian Elser, Jr., general representative of the Booking and Promoting Corporation.

## Alfred Ilma and Ethel Rensen at Last of Brooklyn Park Concerts.

The last of the series of free park concerts in Brooklyn was heard on Tuesday evening, August 10, at Tompkins Park, with Alfred Ilma and Ethel Rensen as soloists. These concerts have been given under the direction of the Park Department and a committee of the Music League of America, which is composed of Olive Fremstad, Ernest Schelling, Margarete Matzenauer, Josef Stransky, conductor of the Philharmonic Society, and others.

Mr. Ilma, the Arabian baritone, repeated the brilliant success he scored at the first two concerts, again revealing a voice that is powerful and beautiful, and arousing his audience to such enthusiasm that he was obliged to respond with several encores. Miss Rensen, the beautiful coloratura soprano, was in excellent voice and sang several encores.

## Summer "Snaps" of Angelo Cortese.

The accompanying snapshots show the distinguished harpist, Angelo Cortese (who is rapidly making a name for himself as one of America's premier artists), at his summer home at Sarnia, Ont., on Lake Huron. In the first picture Mr. Cortese is seen preparing next season's programs under the most pleasant circumstances conceivable, out in the garden beneath the peach trees. In the next he is having a change of occupation after practice, indulging in his favorite recreation of golf. The third snapshot shows Mr. Cortese with his bride of four months, formerly Lorraine Mann, of Dayton, Ohio. Mr. Cortese met his wife by the romantic adventure of saving her from drowning several years ago when they both chanced to be staying at the same beach where their summer home now is situated.



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## VON ENDE SCHOOL PROSPECTUS.

A very interesting pamphlet is the new prospectus of the von Ende School of Music, for the season of 1915-16, and one of its most interesting statements is found on the first page, as follows:

"The von Ende School of Music discourages the turning out of innumerable unprepared students and foisting incapable young professionals upon the public. The indiscriminate manner in which certificates and diplomas have been issued by all sorts of schools in the past has reduced their value to a minimum. By adhering strictly to the schedule of work and the final tests for certificates and diplomas, the von Ende School of Music begs to assure the musical profession and public that no student will receive either a certificate or diploma from this institution without meeting the full requirements."

The reputation and past achievements of Herwegh von Ende, the director, are ample to make his declaration worthy of one's respect and belief, and therefore his institution may be relied upon to live up to the strict and high standards he has established for it. There are prescribed and elective courses, the prescribed course requiring the student to enter the school on October 18 and continue without interruption until the close of the school year. The student must "pursue a systematic course of study, the aim of which is to impart a general and broad knowledge of musical art, theoretically and practically, as well as a thorough training in the one particular branch in which the student desires to major. The prescribed course is divided into three departments: The preparatory, the regular and the artists' and teachers' departments." The regular department comprises a full five years' course of study, although the absolute duration is governed by talent, capacity and time allotted for study and the extent of previous study and instruction.

One department that will arouse grateful reflections in the mind of the serious music lover is the vocal branch of the von Ende school, which aims to do away with the superficiality of the general musical training usually acquired by singers. The schedule of work required in the regular department of the prescribed vocal course at the von Ende institution is as follows:

Grade	Principal Subject	Secondary Study	Theory	Supplementary Theory	Lectures* and History Music	Languages	Opera Work	Church* Work Oratorio	Diction
I.	Voice	Piano	1st Year Harmony (3 trms)	Elements of Theory Rhythm Solfege	Literary and Art Lectures and Mus. Hist.	Italian	Opera Chorus	Protestant, Catholic, Hebrew services	English and French
II.	Voice	Piano	2d Year Harmony (3 trms)	Ear Training	Literary and Art Lectures and Mus. Hist.	Italian and French	Opera Chorus	Protestant, Catholic, Hebrew services	English Diction and French Diction, Style and Interpretation
III.	Voice	Piano		Musical Form	Literary and Art Lectures and Mus. Hist.	Italian German French	Opera Chorus & Class (Solo parts)	Protestant, Catholic, Hebrew services	French and German Diction, Style and Interpretation English Diction
IV.	Voice	Piano				French and German	Opera Class Solo Parts Stage Department	Oratorio	French and German Diction, Style and Interpretation
V.	Voice	Piano				German	Opera Class Solo Parts Stage Department	Oratorio	German Diction, Style and Interpretation

\*Not obligatory.

A glance through the very handsome catalogue, which arrests the eye not only because of its contents, but also because of the extremely attractive appearance of the booklet, its fine printing and its artistically executed illustrations, reveals further that the von Ende faculty includes such well known names as those of Alberto Jonas, Hans Van den Burg, Albert Ross Parsons, Sigismund Stojowski, Anton Witke, Vita Witke, Adrienne Remenyi, Alfred Ilma, Arthur Hartmann, etc.; that Josef Stransky, Dr. Muck and Elena Gerhardt have written enthusiastic endorsements of the school; that it has a new dormitory for young women;

that it is chartered by the board of regents of the University of the State of New York.

The von Ende School of Music has every reason to look forward to a 1915-1916 season even more artistically successful and more materially profitable than the school enjoyed last year.

## Alfreda Beatty at Chautauqua.

Alfreda L. Beatty, of Philadelphia, Pa., was one of the soloists during July at Chautauqua, N. Y., where she was received with marked success.

In various July issues, The Chautauqua Daily, gives these testimonials to the good work accomplished by the soprano:

"Alfreda Livingston Beatty is the soprano Director Hallam has been fortunate enough to secure for the July quartet and Miss Beatty has made the pleasantest impressions during her sojourn so far in Chautauqua. Miss Beatty is a native of Philadelphia."

"Miss Beatty has a light soprano but one that carries well even in the huge amphitheatre, and it is of delightful quality. It is flexible and she has charming capacity for coloratura. She sings with a daintiness of style most ingratiating and will prove a popular artist."

"For those whose musical ears wished to preserve absolute neutrality the concert of American composers in the amphitheatre on Wednesday afternoon at 2.30 pleased immensely, for the program represented fifteen difficult American composers. . . . Alfreda Beatty sang 'Apparitions,' by Elsie Henrman, and followed it with a fine rendition of Cadman's Indian song, 'The Land of the Sky Blue Water.' Her sweet clear voice fitted these two numbers."

"The audience at Saturday night's concert was the largest that has yet filled the amphitheatre this season. It was a good concert and thoroughly enjoyed for many reasons. The soloists all appeared to particular advantage."

Miss Beatty sang 'Will o' the Wisp' with the utmost daintiness and also 'My Laddie' charmingly."

"Henry B. Vincent's tuneful oriental song cycle, 'The Garden of Kama,' was sung Wednesday afternoon in the amphitheatre by the soloists for July. . . . With Mr.

Vincent himself at the piano, Alfreda Beatty's voice sounded the sweetness of 'Love Lightly,' and was especially pretty in the rendering of 'The Aloe.'"

"Samson," Handel's melodious oratorio, was sung for the second time in the history of Chautauqua last night. . . . Alfreda Beatty sang sweetly the roles of Delilah and the Philistine woman, and in the third part the Israelitish woman, her work at all times sung with a pleasant tone quality."

"The concert in the amphitheatre Friday night presented a program of excellence and its interpretation was in every sense worthy and interesting. . . . Miss Beatty was charming in her two songs and the Hawley number took especially well."

"Alfreda Beatty's first song, 'The Greatest Wish in the World,' by Del Riego, was pretty in music and word, and in her clear enunciation while singing the

audience could enjoy the meaning that the greatest wish in the world is to love and be loved by all. Miss Beatty also sang Strauss' 'Devotion' ('Habe Dank') and 'Why,' by John Barnes Wells."

"Miss Beatty, the soprano, has a markedly dainty manner. Her voice is lyric in quality, quite high, and she sings with charming grace. She gave the 'Year's at the Spring' with style and 'The Star' was particularly well done."

"The Banner of St. George,' a cantata by the English composer, Sir Edward Elgar, was presented last night by

the Chautauqua choir, orchestra and organ as a fitting climax to a beautiful concert program in the amphitheatre."

"Through all these various phases of the composition the choir grasped the meaning of the cantata and sang it in fine spirit and volume. Miss Beatty's work was sweet and appealing."

## N. Y. S. M. T. HEADQUARTERS.

Hotel McAlpin, Greeley Square,  
New York, August 15, 1915.

To the Editor of the Musical Courier:

At the convention of the New York State Music Teachers' Association, which was held at the Hotel McAlpin, of New York, June 15, 16, 17, this hotel was declared our official headquarters.

I am anxious to have all music teachers throughout the State notified that mail directed to me at this hotel will receive prompt attention.

The new policies under which the present administration is endeavoring to enlarge the association, and also obtain greater efficiency through a strongly organized society, will naturally excite much interest. Consequently, there will be many points about which teachers may wish to consult me.

You will aid our cause if you can find it possible to publish this letter in the columns of your valuable paper and help our association in its endeavors for music and musical education.

As this hotel is our official home and situated in the heart of the city, those interested in music who wish to consult me can make appointments to meet me at this place.

The press has been so kind and interested in our campaign for "music in America" that I do not hesitate to ask your cooperation to this extent.

Trusting our efforts for the cause of music may be mutually helpful, I have the honor to be,

Yours faithfully,

(Signed) FREDERICK SCHLIEDER, President.

## English Cellist Plays for Wounded Soldiers.

Beatrice Harrison, the beautiful young cellist, who is said to have been pronounced by Fritz Kreisler to be the foremost woman cellist in the world, figured in the telegraph news of the New York Evening World recently as being most popular with the British soldiers. She has played often for the wounded men in the London Hospital.

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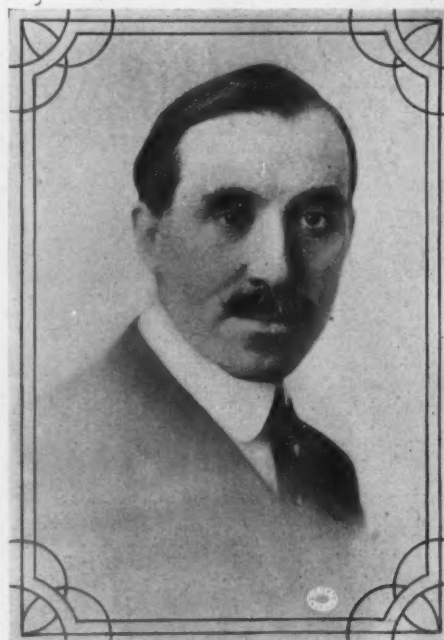


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Vice-president Greater Pacific  
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Siegfried C. Hagen, the director of the Southern Pacific Singing Societies, was director in chief of the Saengerfest choruses. Adolf Tandler, director of the orchestra, and Henry Schoenefeld, festival director, conducted some of the choruses and also some of the orchestra numbers. The soloists were Marcella Craft, soprano; George Hamlin, tenor; Carl Schlegel, baritone, and our beloved Schumann-Heink was the crowning glory. In all, some seven or eight hundred voices composed the massed chorus, made up of men and women from all over the West.

The Fest Chorus, of Los Angeles, comprising several hundred voices, gave the opening program Thursday evening. The soloists were Marcella Craft and George Hamlin. Beside the musical program were given the opening ceremonies, when Charles F. Richter, president of the Saengerfest committee, made the opening speech of welcome in German; Mayor Sebastian presented the key of Los Angeles to the visitors; Mrs. Joseph Blust presented the banner donated by the German women of Los Angeles to the Gross-Pacific-Saengerbund and Dr. Max Magnus, president of the same, accepted gracefully. Joy reigned supreme.

The Shrine Auditorium was beautifully decorated and looked much as some great hall of an early German city might have looked during the festival of the meistersingers. The balcony was decorated with banners of all descriptions every few feet and was lined with electric lights in



GEORGE HAMLIN.

red, white and blue. It is worth mentioning that these banners were replicas of the various Provinces of Germany, and were the work of G. F. Eifert, a member of the Los Angeles Club.

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#### Samuel Margolis Will Open Studio, September 1.

Samuel Margolis, the vocal teacher, who has been spending his vacation in Woodstock, N. Y., will open his studio, 528 Riverside Drive, New York, September 1. Francesca Marni, one of Mr. Margolis' pupils, has been engaged as leading soprano of the Gilbert and Sullivan Opera Company, which starts its tour at Brighton Beach, August 30, and continues for thirty-eight weeks. Another pupil of Mr. Margolis, Townshend Ahern, has been singing for a talking machine company.

During the season 1915-16 Mr. Margolis contemplates giving two students' concerts at Aeolian Hall, New York.

Judging from the many applications for lessons received so far, Mr. Margolis has every reason to expect a very busy season.

#### Paul Reimers at Southampton.

Paul Reimers, the tenor, is spending a part of the summer season at the home of Mrs. Stephen Pell in Southampton, L. I.



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CARL SCHLEGEL.

bers. Henry Schoenefeld and S. C. Hagen were the conductors.

Saturday afternoon at Trinity Auditorium was held the first prize competition of choirs. The second was held Sunday afternoon at 3 p. m. at Schutzen Park in connec-



PACIFIC SAENGERBUND ARTISTS.

Left: Siegfried C. Hagen, conductor of the Saengerfest; Marcella Craft, soprano; Carl Schlegel, baritone; George Hamlin, tenor.

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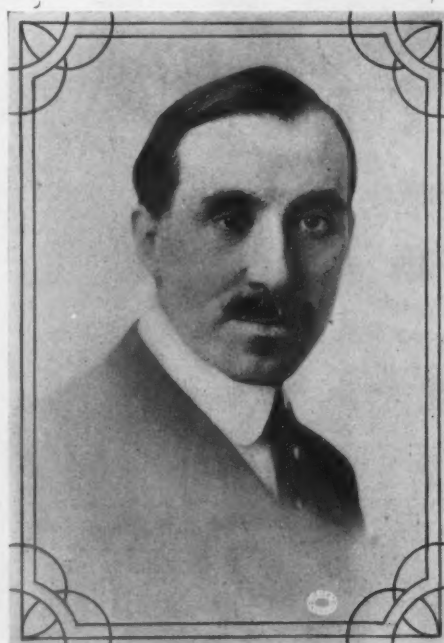
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Samuel Margolis, the vocal teacher, who has been spending his vacation in Woodstock, N. Y., will open his studio, 528 Riverside Drive, New York, September 1. Francesca Marni, one of Mr. Margolis' pupils, has been engaged as leading soprano of the Gilbert and Sullivan Opera Company, which starts its tour at Brighton Beach, August 30, and continues for thirty-eight weeks. Another pupil of Mr. Margolis, Townshend Ahern, has been singing for a talking machine company.

During the season 1915-16 Mr. Margolis contemplates giving two students' concerts at Aeolian Hall, New York.

Judging from the many applications for lessons received so far, Mr. Margolis has every reason to expect a very busy season.

#### Paul Reimers at Southampton.

Paul Reimers, the tenor, is spending a part of the summer season at the home of Mrs. Stephen Pell in Southampton, L. I.



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CARL SCHLEGEL.

bers. Henry Schoenefeld and S. C. Hagen were the conductors.

Saturday afternoon at Trinity Auditorium was held the first prize competition of choirs. The second was held Sunday afternoon at 3 p. m. at Schutzen Park in connec-



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Left to right: Siegfried C. Hagen, conductor of the Saengerfest; Marcella Craft, soprano; Carl Schlegel, baritone; George Hamlin, tenor.

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**Philipp Mittell, a Versatile Artist.**

Philipp Mittell, the well known violin pedagogue, was born in Mannheim, Germany, where he began the study of music at an early age. His violin teacher in Mannheim was the celebrated violinist, Jean Becker. While still at school, Mr. Mittell was one of the first violinists at the Court Theatre in Mannheim, under Paur.

Later he studied with Edmund Singer, of Stuttgart, and then Mr. Mittell went to Leipsic, where he was admitted to the Royal Conservatory, studying under A. Brodsky, S. Jadassohn, Carl Reinecke and Frederick Herrmann.

While in Leipsic Mr. Mittell met and played with Bruch, Tschaikowsky, Rubinstein, Brahms, Strauss, d'Albert, Liszt, Grieg and others.

In New York, Mr. Mittell has been a member of the Metropolitan Opera House Orchestra, and the New York Symphony Society, and has appeared at many concerts as soloist.

For some time Mr. Mittell has been devoting his entire time to quartet playing and teaching, with the result that



PHILIPP MITTELL.

many of his pupils are now touring the United States and Canada as concert violinists, and others are filling prominent positions with symphony orchestras all over the country.

Mr. Mittell has edited and revised seven books of old and almost forgotten violin works, which have been published by G. Schirmer & Co., and are used extensively by violinists all over the world.

**Olive Fremstad to Open Tour in October.**

Olive Fremstad, who scored a brilliant success at the recent Saco Valley Music Festival in Maine, will, during the



OLIVE FREMSTAD WITH HER GUIDE BRING IN THE FIRST CATCH OF THE SEASON AT HER MAINE CAMP.

first two weeks of her coming concert tour alone, which opens in October, appear in Utica, Auburn, Rochester, Youngstown, Pittsburgh and Urbana.

**Anton Hoff Well Received.**

Anton Hoff (late of the Metropolitan Opera), the conductor-accompanist, who is presiding at the piano this season for Mme. Schumann-Heink's public appearances, scored an impressive personal success recently at Los Angeles and San Francisco, both for his piano accompaniments and his orchestral conducting. He has been invited to conduct a symphony concert in San Francisco next January, with Mme. Schumann-Heink as soloist.

**Louise Cox, Metropolitan Soprano, to Tour West.**

Louise Cox, the soprano of the Metropolitan Opera Company, has arrived in Kansas City after visiting in Arkansas, her native State. Miss Cox is with Jessie Basker-

ville, the operatic coach, under whose direction she is preparing concert programs for her tour of the West, which will cover a great deal of territory. Miss Cox will be heard in Texas, Oklahoma, Arkansas, Indiana, through Illinois and Ohio, back through New York State and then at the Metropolitan Opera House. Her concert tour is under the management of the Music League of America.

**Hotel Majestic to Be Future Home of the Helene****Maigille American School of Bel Canto.**

Owing to the rapid growth of the Helene Maigille American School of Bel Canto, under the excellent direction of its founder and the thoroughness of the method taught which is accomplishing results that count, it has been found necessary to obtain more spacious quarters before the beginning of another season. Therefore, on October 1, the school will be removed from its present home on West Eighty-second street to the Hotel Majestic, Seventy-second street and Central Park West, New York. There it will occupy lofty and spacious studios. Under delightful conditions Mme. Maigille will continue the work of training voices in the old Italian method of bel canto, in which line of endeavor she has attained marked success.

Mme. Maigille will have the use of the small ballroom for informal musicales, which promise to be frequent and interesting, and the grand ballroom for the large concerts which she purposes giving during the season and at which she will introduce a number of artist pupils to the musical public.

It speaks well for Mme. Maigille's industry and for that of her pupils, that her working season this year will extend through the summer to September 1. At that time this charming lady will enjoy a well earned vacation for a week or two.

Ever since the founding of the Helene Maigille American School of Bel Canto, its growth has been rapid and steady, and it is easy to see that the constant zeal of Mme. Maigille has been responsible.

The reservist who carries his accordion into the smoker of a railway train, and plays, as it were, snatches from grand opera, is also reminded that his kin and country need him. — *New York Morning Telegraph*.

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BOSTON POST, SATURDAY, APRIL 26, 1913

**Woman Electrifies  
 Symphony Audience  
 Miss Schnitzer Gives Remarkable  
 Demonstration of Virtuosity in  
 Liszt's E Flat Concerto**

Yesterday afternoon a Boston Symphony audience in Symphony Hall was treated to the legitimate pleasure of Dr. Muck's masterly interpretation of Beethoven's fourth symphony and the quite unalloyed joy which was consequent upon the performance of Liszt's E flat piano concerto by Miss Germaine Schnitzer, Miss Schnitzer.

provided the patrons of these concerts with more satisfaction than they had experienced probably, in as many months.

And this was one of the few occasions when a brutally overplayed composition received its due. Only one performance of the E flat concerto, out of the dozens which have been given in this city of late years, is to be ranked at all with the performance of yesterday afternoon.

This was in 1904, the year in which Miss Schnitzer first appeared in Boston, when Dr. Muck and Moritz Rosenthal, twin souls that they were, played the concerto together and electrified their audiences.

Overwhelmed Audience. That sensation was, if anything, eclipsed by the effect of yesterday. With the exception of



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## MALKIN MUSIC SCHOOL OCCUPIES ESTABLISHED POSITION IN METROPOLIS.

**Manfred Malkin, Its Director, Is a Pianist and Pedagogue of Note—The Faculty of the School Is Conspicuously Efficient—Its Board of Examiners for Yearly Examinations Is Composed of Well Known Artists—Scholarships to Be Awarded—Grand Prize Offered for Competitive Examinations.**

Very often one hears the platitude that an artist is the only person in the world who is sure to make a fizzle of a business undertaking; that when an emergency outside of his art occurs he is as helpless as a newborn babe; that all of his ambition has been exhausted in the mastery of his art and that he can have little or no will power to turn his concentrated activities toward an objective outside his art. As incredible as it may seem to those who profess that belief, a conclusive refutation has made itself evident recently by the results attained by a man whose artistic attainments are unquestioned.

Manfred Malkin is, beyond doubt, a pianist who has made his mark decidedly in the musical world as an artist. Numerous concert goers will not forget the delight and the admiration which Mr. Malkin's playing evoked at the many concerts and recitals in which he has appeared. Especially memorable was his playing in the joint recital with Ysaye at Carnegie Hall in 1913, when his art evoked spontaneous enthusiasm. The severest critics have placed him in the foremost rank of the pianists, and his power of commanding attention by his wonderful singing tone, his brilliant technical equipment and his broad understanding of his art, have been lauded by all who have heard him, which includes the most discriminating audiences.

No less successful has Mr. Malkin been in the pedagogical field. Accepting at first only a limited number of pupils, his talents as a teacher asserted themselves so strongly, the results were so astonishing and the work was so captivating that he soon became overwhelmed with applications for reservations for his time, so that almost all of his leisure was spent in teaching. It was then that Mr. Malkin, a fervent lover of his art, displayed his versatility, and decided, by the application of scrupulously legitimate business methods, to combine those two factors which are supposed popularly to stand diametrically at extremes, namely, art and business.

Then Mr. Malkin conceived and organized in New York the Malkin Music School, himself occupying the post of director. With very little else but a tremendous fund of energy, an irrepressible will, splendid capabilities and intense sincerity of purpose, Mr. Malkin soon began to realize his ideals. He surrounded himself with a most efficient staff of teachers, who, becoming imbued with the indomitable spirit of the director, lent their utmost energies and produced exceptional results. Students and teachers alternated in recitals, parents and guardians received periodic reports upon the progress of the pupils, and the school established an enviable confidence.

The individual instruction, the painstaking supervision, the habitual public appearances of all of the pupils and the general buoyant spirit that pervaded the activities of the entire school, all tended to place the institution upon the certain road to success.

An indisputable token of esteem, recognition and approval was tendered to Mr. Malkin and his project, when, on the night of February 21, 1915, there presented themselves at the public pupils' examination held in Aeolian Hall, New York, personages of musical renown, to act as a board of examiners. Mr. Malkin, with a keen eye for the benefits of some of the most efficient methods employed abroad, has instituted a periodic public examination of the school's pupils, with nine celebrated artists officiating as the examining board. Those who volunteered to act in that capacity for the concert in question were David Bispham, Leopold Godowsky, Alberto Jonas, Rubin Goldmark, Rafael Joseffy, Mischa Elman, Theodore Spiering, Leonard Borwick and Povla Frisch.

Seldom, if ever, does one witness such genuine enthusiasm as was evinced by all of the participants in that memorable concert. The playing was warm, buoyant and finished to the smallest detail, the applause was spontaneous and generous; and the members of the board of examiners were most enthusiastic in their comments upon the work accomplished. Letters of congratulations were received from Josef Stransky, Fritz Kreisler, Mme. Schumann-Heink, Ossip Gabrilowitch, Alma Gluck, Efrem Zimbalist, Pablo Casals, Pasquale Amato, Eleonora de Cisneros, Josef Hofmann and others.

Their untiring efforts having been met with such signal success, it is small wonder that Mr. Malkin and his colleagues were inspired with renewed ambitions toward the elaboration and realization of their ideals. Preparations for the coming season have been in full swing all summer, the teaching facilities at the school have been enlarged, the program of studies has been broadened and a number of men of international repute have been secured

to offer their services as teachers. To the already brilliant faculty have been added Josef Malkin, the celebrated cellist and soloist with the Boston Symphony Orchestra; Herman Wassermann, pianist, protégé of Paderewski and Godowsky; Paolo Martucci, the Italian virtuoso; Artur Argiewicz, the violinistic genius warmly recommended by Ysaye, Kreisler and Godowsky. An organ class will be formed, and French, German and Italian will be taught to vocal students. Lectures have been arranged for and free courses in harmony, ear training and secondary piano will be offered to the students.

Negotiations are also under way with the board of education, whereby the Malkin Music School will be enabled to present a series of free concerts in the auditorium of one of New York's largest high schools.

Free and partial scholarships have been provided for, and Mr. Malkin has announced that at the graduation exercises of the school there will be offered for pupils in competitive examinations a Steinway piano, a valuable violin and a very fine cello, the instrument to be awarded to the winner of the grand prize. Medals of merit will also be distributed to those pupils excelling in their various branches of study.

Judging by the progress made by the school, by the spirit with which the work is done and by the manner in which the scope and aims of the school are developing, it would be a small matter of surprise that the Malkin Music School will shortly occupy a unique position among America's model institutions for the propagation and for the development of our indigenous talent.

### Soprano and Violinist Filmed.

Helen Ware, the violinist, and Ruby Lehman Leyser, the Florida soprano, were caught by the camera recently, while



VIOLINIST AND SINGER.

Ruby Lehman Leyser (left), the talented Florida soprano, visiting Helen Ware at her New York apartments.

the soprano was the guest of the violinist at the latter's New York City apartment.

### New Clayton F. Summy Piano Compositions.

Clayton F. Summy Company, of Chicago, Ill., has recently issued a number of new compositions for the piano, of which the "Album Leaf," by Stanley R. Avery, and the two concert studies, "Song of the Winds" and "Iridescence," by Hubbard W. Harris, are the most interesting. The Hubbard studies, in fact, are particularly effective. They are difficult to play with great finish and delicacy, but the difficulties are not thankless ones to discourage the performer.

Both of these studies will sound more difficult than they actually are, and their brilliancy should find many admirers.

Stanley R. Avery's interesting and tuneful "Album Leaf" is a teaching piece which ought to find favor with teacher and pupil alike.

### Norfolk Festival Report.

A report of the Norfolk (Conn.) festival, which was held on August 18, will appear in the next issue of the MUSICAL COURIER.

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## BOSTON MUSICIANS ARE SCATTERED AND PRESENT MUSICAL INTEREST IS MOSTLY ANTICIPATORY.

Noted Artists in Audience at Saco Valley Music Festival—Musical Events of Importance in Process of Preparation in New England and "The Hub"—Summer Concerts and Musicales.

105 Fenway Studios,  
Boston, Mass., August 14, 1915.

At the Saco Valley Music Festival which was given at Bridgton, Me., August 2 and 3, many prominent concert artists were among the enthusiastic audience which proclaimed the event to be a real success. The immediate neighborhood about Bridgton is a favorite vacation ground for musical celebrities and the event of the recent festival proved a pleasant reunion for all those who have been enjoying a retreat in the Maine woods for recreation purposes. Myrna Sharlow, who took part in the festival, is staying at Harrison, Me., with her mother, this being the second season she has summered on the shores of Long Lake. Marie Sundelius owns a fine strip of wooded land bordering the shores of the lake at Harrison, and she contemplates building a new bungalow on the site next season. She also has made it her habit to spend the summer there for the past several years. Rudolph Ganz has one of the best known camps in the vicinity, and during the present summer has been busily engaged with his large class of piano pupils. Although at the first of the season he decided to take only a very limited number of pupils, he now has thirty-five pupils studying with him at Harrison and an equally large class in Portland, where he goes each week to teach. Mme. Fremstad's beautiful villa and likewise that of Alice Nielsen are two more points of summer interest on Long Lake. A newcomer to this vicinity is Theodore Schroeder, the prominent Boston vocal pedagogue, and one of his prominent artist pupils, Jose Shaun, who expect to remain in Bridgton until the first of September. Mr. Schroeder spent the first part of the season in the White Mountain district of New Hampshire.

### AN ACTIVE NEW ENGLAND CONDUCTOR.

Eusebius G. Hood is one of the most active of all New England conductors, and at present he is busily engaged looking over new material for his next season's repertoire. Mr. Hood is very well known in the down State region of the East, where he has for many years past conducted oratorio societies at Nashua, Keene, Lawrence and Manchester. At each of these centers he has conducted the yearly festivals which have helped so much in creating the general high musical standing of that territory. It is indeed surprising and encouraging to know that cities of the size of the above mentioned are capable of supporting annual festivals in such a successful manner.

### MAIER WILL GIVE JORDAN HALL RECITAL.

Guy Maier, the pianist, has spent the earlier part of the summer in camp at Gren's Basin, Lake Winnepesaukee. He is at present visiting in Buffalo, N. Y., his home city. Mr. Maier will have several appearances in recital and concert in Boston next season, and his bookings for the New England section at this early date promise to surpass in number those of last season. A novelty in his list of Boston appearances will be a Jordan Hall recital in which

he will be assisted by Lee Pattison, another local pianist, in a program of composition for two pianos.

### PIANIST AND SOPRANO AT SOUTH SHORE MUSICAL.

Marion Lina Tufts, pianist, and Ethel Frank, soprano, were the two young artists who appeared as soloists at a fashionable musicale given at the home of Mrs. C. Griggs Plant on the South Shore at Cohasset, Mass., last week. Both Miss Tufts and Miss Frank are very prominent artists in this vicinity and their splendid work on this occasion was received with much enthusiasm. The pianist was heard in the Schutt Carnival Suite, a Chopin polonaise, and a short group of Chopin etudes. Miss Frank sang a Strauss group, an aria from "Madame Butterfly," and a group of modern American songs, by Mary Turner Salter. Both these artists are under A. A. Handley's management.

### NEW ENGLAND DEMANDED MYRNA SHARLOW.

Myrna Sharlow, the coloratura soprano, who is to appear with the Chicago Opera Company next season, has been secured by A. H. Handley, the local manager for Eastern territory. Mr. Handley has been very successful in booking engagements for the brilliant young soprano and to all appearances she will be kept busy in the New England territory all her available time before and after her Chicago engagement. She was immediately reengaged for the fourth Saco Valley Festival after she had created such a furore at the third one held recently. Another of her newly booked engagements is with the Springfield orchestra, with which she is to appear as soloist early in the coming season.

### CHICAGO PIANIST VISITS BOSTON.

Edward V. Erhardt, a successful young American pianist whose home is in Chicago, has been visiting for several weeks past in Boston. Mr. Erhardt is becoming very well known in the Middle West as a teacher and as a soloist of real importance. He has a large following of pupils in Chicago. His many friends and acquaintances in Boston have induced him to consent to a recital appearance in Boston next season. His recital will take place in Jordan Hall some time in mid-winter. Mr. Erhardt is assured of an enthusiastic greeting when he appears here as he has displayed his art sufficiently to the writer to warrant the statement. He contemplates a visit of several weeks in New York after he leaves Boston. Mr. Erhardt will return to Chicago by the first of September.

### RABINOFF TO GIVE SHORT BOSTON OPERA SEASON.

Max Rabinoff, who will launch his new opera company before the public this coming season with Mme. Pavlova and her Russian ballet as one of the principal attractions, was in Boston on Monday and Tuesday of this week attending to matters in connection with the Boston Opera Company and arranging for the contemplated four week visit of the new company to Boston. The season here will open November 15 at the Boston Opera House. As the new opera company will comprise practically the entire chorus and orchestra, and even several of the former leading artists, of the former Boston Opera Company, in reality Boston will have back again her own opera attraction for this limited season. This, together with the attractiveness of the Pavlova ballet feature, should at last give the public of this city opportunity to show what their real desire is concerning the opera question. If the public on this occasion shows the right sort of enthusiasm, it has been promised that something definite will be done to provide Boston with her own opera company for the season 1916-1917.

Mr. McDonald, former business manager of the Boston Opera Company, has been appointed general manager for the Rabinoff enterprises. He will have direct charge of the four week season of opera promised for this city next season. A few issues back, it was stated in these columns that Mr. McDonald had gone to England to join the colors of his country. This statement was true, however; the patriotic Britisher, after having tried for the commission of interpreter at the front and having passed

the examination in languages and horseback riding, was told that at present interpreters were being furnished by the French Government. His name was placed in file by the officials and he was advised to go back to the United States and await word from them. Not being satisfied with this state of affairs for his case, Mr. McDonald tried for a commission in the army service. In this he was likewise disappointed in not being able to gain immediate acceptance. His offer was gratefully received by the officials and he was told that if he was needed they would call for him. His stay in England lasted seven weeks. On being questioned as to musical conditions in London he said that there was very little going on, and what concerts did occur were always given for some relief purpose. Harry Higgins, director of Covent Garden, has two sons at the front. Covent Garden has been used since the outbreak of the European chaos for war offices. Mr. McDonald returned from Liverpool on the steamship St. Paul, of the American Line, which docked in New York last Sunday. His return voyage was without adventure or excitement, but the trip going over was one of the nerve racking sort. The steamer Canadian, on which his trip to London was made, was met off the Irish coast by a flotilla of trawlers, which accompanied the ship to Liverpool. These fishing boats have all been armed with a steel ram and rapid firing guns and in great swarms they surround all incoming ships in their endeavor to protect them from the enemy underwater craft and to guide the unknowing ship past mine and net strewn barricades set for the submarines.

### EMBANKMENT CONCERT.

The embankment concert for the public to be given on Monday evening, August 16, by the Naval Brigade Band, D. A. Ives conducting, has for its popular program the following numbers: Triumphal march from "Aida," Verdi; overture, "Morning, Noon and Night," Suppe; operatic selection, "The Only Girl," Herbert; bouquet of popular airs, Fiest; concert valse, Baynes; descriptive fantasia, Bucalossi; medley of operatic and popular airs, Stern; excerpts from "Lohengrin," Wagner; "Semper Fideles," Sousa.

VICTOR WINTON.

### Cecil Fanning at the San Francisco Exposition.

One of the many honors conferred upon Cecil Fanning during the present summer, which he is spending in California, was his being selected as the only vocalist on the American composers' concert, which was given at Festival Hall, at the Exposition, August 1, before a vast audience. On this occasion Mr. Fanning sang "The Desolate City," a dramatic work for baritone and orchestra, by Mabel W. Daniels, conducted by the composer. The other composers appearing on the program and conducting their own works were: Messrs. Chadwick, Busch, Parker, Kroeger and McCoy. Mrs. H. H. A. Beach played her concerto, accompanied by the orchestra of eighty members. In the audience were many well known musicians, among them being Alfred Hertz, Walter Damrosch, P. C. Lutkin, Sumner Salter and his wife, Mary Turner Salter, etc. Mr. Fanning was in splendid condition, and his fine dramatic voice rang out with great warmth and color, and it was a pleasure for his friends to witness the ovation he received on this occasion.

An artist could not ask for greater appreciation than Mr. Fanning has received wherever he has appeared on the Pacific Coast. Not only as a singer, but as a poet as well, has he been acclaimed, and accorded special honors. In fact, he and H. B. Turpin, by their combined artistic work, have created such enthusiasm, and so many requests for recitals have been made by the leading Western music clubs that a five weeks' tour of the Pacific Coast is already being rapidly booked for them by the distinguished manager, L. E. Behymer, of Los Angeles. This tour will begin the last week of March, 1916, and extend to May 1.

Mr. Fanning and Mr. Turpin will remain in the West during the entire summer, as their fall season begins the last week of September in Colorado.

### Pittsburgh Director Is Visiting Exposition.

James Stephen Martin, director of the Pittsburgh Male Chorus, is at present an observing visitor at the Panama-Pacific International Exposition at San Francisco, Cal. Accompanied by Mrs. Martin, this eminent voice teacher and choral director journeyed westward by way of Denver, Salt Lake City and Los Angeles, and they are planning to return to their home in Pittsburgh via the Canadian Pacific Railway.

### Royal Dadmun Singing in Williamstown, Mass.

Three varied pursuits are claiming the attention of Royal Dadmun, the popular baritone, who is at Williamstown, Mass. He is dividing his time between singing in the churches of that vicinity, teaching a small number of pupils, and indulging in the life of a sportsman.

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## BEETHOVEN FESTIVAL SUCCEEDS BRILLIANTLY IN SAN FRANCISCO.

Three Performances Realize \$25,000—Six Conductors at One Concert—Many Musicians Help Without Pay—Bohemians Hold Their Jinks—Beethoven Bust Unveiled.

San Francisco, Cal., August 8, 1915.

Three performances of the Beethoven Festival in the Civic Auditorium in this city, two evenings and a Sunday matinee, brought into the box office \$25,000. The figures are given by Frank W. Healey, the manager. The Civic Auditorium is miles away from the Panama Exposition grounds, separated from all the Exposition attractions, carrying seat prices of \$1 and \$2 as against the 50 cents admission fee to the Exposition. Then, again, the programs were made up almost entirely of the compositions of Beethoven and Wagner. Additionally to consider the business aspect of the matter, the tens of thousands of visitors from abroad have come here to see the Exposition mainly; and that big international show has been running ever since February 20, every day and evening in the week, and has been continually taking money in from the home population, as well as from visitors.

Musical aggregations, on the outside, including two Italian opera companies, succumbed entirely and completely as against the competition offered by the Exposition, yet here, when business has grown worse instead of better in many industries, a Beethoven festival succeeds above the highest anticipations. That may well pass for a phenomenon which has but two explanations. One explanation is Hertz, the ninth symphony of Beethoven and well handled business; the other is that the people really crave the best music and are ready to pay for it when the proposition is presented right.

### THE SOLOISTS.

Financially successful, the Beethoven Festival was equally successful in the musical accomplishments that were realized. Alfred Hertz was received at his first appearance with great and long continued applause and his every subsequent appearance was marked by similar demonstrations. Mme. Schumann-Heink never has met with more general or heartier—more heartfelt would be the better term—expressions of approval in any part of the world. The audience recalled her six times after she sang "For the Lord Is Mindful," from Mendelssohn's "Paulus" oratorio, as an emotional climax to "Drei Zigeuner," "Es muss ein Wunderbares," "Heimweh," by Wolf, and Brahms' "Wiegenlied."

Mr. Hertz also was compelled to return six times or so to acknowledge plaudits on several occasions; Marcella Craft was complimented strongly by the audience, especially after her singing of the "Song of the Rose," from Parker's "Fairyland," which gave her an excellent opportunity. Throughout the season Paul Althouse, tenor, and Arthur Middleton, bass-baritone, were recalled at their every appearance on the stage. Roderick White, violinist, whose intonation was excellent and who interpreted with much skill compositions of the class of "Indian Lament," by Dvorák-Kreisler, "Prayer," by Bazini-White, and "Slavonic Dance," by Dvorák-Kreisler, scored strongly in the popular favor.

### REASONS FOR SUCCESS.

There were two features relating to the festival that must be taken into account in consideration of their bearing upon the success of music in San Francisco, in the immediate future. The first was the spirit of judicious co-operation that was manifest. There were, for instance, six conductors in one performance—Alfred Hertz, Adolph Rosenbecker, Siegfried Hagen, Herman Schoenefeld, Toni Hoff and F. G. Schiller.

A local symphony chorus of 250-voices worked industriously and successfully under the direction of Josiah Zuro, chorusmaster, every day for a period of weeks, merely for the love of music, without any financial reward, to help perform the ninth symphony. The Los Angeles Festival Chorus of 500 voices and the large mixed chorus of the Pacific Saengerbund, including probably 500 voices more, took part. The spirit of music was in the air.

The orchestra directed by Alfred Hertz gave an example of real devotion to the music cause. The majority of the orchestra are included in the Exposition Orchestra that plays daily at the Old Faithful Inn on the Panama-Pacific Exposition grounds. They were unable to reach the con-

cert hall of the Beethoven Festival before 9 p. m., and the audience, a goodly part of which came nightly from many cities and suburban towns in surrounding counties, accepted that opening hour and remained to the end of each performance, adding hours of travel to their hours of listening.

Then there were other fostering conditions. At the head of the Beethoven monument and festival committee, which had the festival in charge, was Dr. Max Magnus; the vice-president was R. M. Tobin, a leading banker of the Pacific Coast; John D. McKee, another banker, acted as secretary. Still one more banker was in the managing board, A. C. Kains. At the head of the monument committee, as chairman, was George E. Alstadt, of New York. The finance committee included, in addition to the bankers previously mentioned, George Tourney, of the German Savings Bank, and Edward F. Delger and E. S. Heller, capitalists. Frank W. Healey was the manager. The presence of the Beethoven Maennerchor of New York in the city and the organizations of the Pacific Saengerbund from various places,

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the Los Angeles Festival Chorus, each and all added stimulus to the musical momentum that brought fully satisfactory results.

### THE PROGRAMS.

The Beethoven compositions that were given during the festival season were, in order of their presentation, the following: "Lenore" overture, No. 3; "Choral" symphony, with chorus—these on the opening night, and both under the Hertz baton; "Nature's Adoration," sung by Arthur Middleton at the Sunday matinee, with piano accompaniment.

Wagner was represented by the following compositions: Prelude to "Lohengrin"; "Evening Star" song, given by Arthur Middleton, with orchestra; "Träume" and Waltraute scene from "Götterdämmerung," sung by Schumann-Heink, with orchestra; air from "Tannhäuser," sung by Marcella Craft, with orchestra; "Dich, theure Halle"; "Tannhäuser" overture; scene and aria of "Adriano," from "Rienzi," sung by Schumann-Heink, with orchestra; introduction to third act of "Meistersinger"; "Prize Song," from "Meistersinger," sung by Paul Althouse, with orchestra; choral finale and "Ansprache," from "Meistersinger," sung by Arthur Middleton and Pacific Saengerbund, with orchestra; overture to "Rienzi"; "Winterstürme," from "Walküre," sung by Paul Althouse, with orchestra; prelude and "Isolde's Love-Death," from "Tristan and Isolde"; finally the Wagner "Kaisermarsch," played with volume and enthusiasm under the direction of Alfred Hertz.

### THE PERFORMANCES.

The foregoing shows a preponderance of Wagner, which was inevitable in view of the lack of time to prepare thor-

oughly a greater number of Beethoven compositions, and the necessity on the part of the instrumentalists immediately available to devote much of their labors to works connected with the Exposition programs, which were entirely apart from the Beethoven Festival. But no pains were spared in the preparations for the ninth symphony, and the result was a great success. A fine performance of the "Lenore" overture also was given. It was impossible to secure the gratuitous services of a truly great chorus for the ninth symphony, but the voices were good, quite strong in volume, with the men's choirs relatively weak because of the lack of number; good in attack and trained to a degree of general excellence that betokened the hard and conscientious work of Mr. Zuro. The soprano and alto divisions were both good. They will be available later on occasion.

The miscellaneous selections on the program, which naturally were given at the last performance—the Sunday matinee—were the following: Choruses by the Los Angeles Festival Chorus, conducted by Herman Schoenefeld, "There Stands a Mighty Linden Tree," Pache, and an arrangement of a favorite melody by Schoenefeld; two standard German songs (in lieu of Hermes' "Sunrise," which was omitted) by the Los Angeles Festival Chorus; Agatha's aria from "Freischütz," sung by Marcella Craft with orchestra; "Der Wanderer," Schubert, sung by Arthur Middleton, with piano accompaniment; "Celeste Aida," sung by Paul Althouse, with orchestra; and the violin solos and also the songs accredited to Mme. Schumann-Heink in the foregoing.

Of piano accompanying there was no scarcity. The accompanists were splendidly equipped for the occasion. They were Guyla Ormay, Toni Hoff and Mrs. Robert Moore-Hughes.

### THE NINTH SYMPHONY.

There is not space to speak of the various performances in detail, but something should be written concerning the ninth symphony, conducted by Alfred Hertz. This great composition has been performed in entirety here only once before; it was given by the Beethoven Festival Company on Friday night, August 6, 1915. It was clearly obvious how completely Mr. Hertz dominated the orchestra and chorus, from the first. Fortunate were they who received their first impressions of the symphony, instrumentally and vocally, from the Hertzian interpretation. When the last movement was completed there was certainty in the minds of the auditors that a conductor, amply equipped from all points of view to raise the standard, locally, of symphonic performances, had been at last secured.

In the current comment it was inevitable that there should be comparison between Hertz and Henry Hadley. Walter Anthony, writing for the Chronicle, voiced his opinion that "Hertz seemed to be everything that Hadley was not."

### THE BOHEMIANS HOLD FORTH.

The thirty-eighth midsummer High Jinks of the Bohemian Club took place at Bohemian Grove last Saturday evening. "Apollo," written by Frank Pixley, music by Edward Faber Schneider, was the offering that lured the Bohemians and their guests to the heart of the famous redwood grove. I was not able to be present. The music is reported to have been very pleasing. In the San Francisco Chronicle of today is the following from the pen of Walter Anthony: "Lest the impression should be made that the music of 'Apollo' is trivial, it should be said that it is far from that. It has the advantage of being simple in places where simplicity is required to suggest bigness or brightness, or unaffected gayety. When occasion demands Schneider is equal to the utmost of modernity."

Redfern Mason writes as follows in the San Francisco Examiner: "The music cast its spell over the audience, and when Pan, half man, half goat, awoke from his dream beside the sacred spring, our minds accepted him as unquestioningly as if fauns and satyrs were natives of these wilds. Such is the hallucinatory powers of the art of tone and such the magic of the grove."

Some of the roles were taken as follows: Richard Hotelling as Maleficus; Judge Harry Melvin as Bacchus; Clarence Whitehill, of the Metropolitan Opera Company, as Apollo; George Hamlin as Pan; Marshall Darrach as Jupiter; E. Courtney Ford as Mars; Charles Trowbridge as Mammon.

A morning concert was given on Sunday under the trees at which Uda Waldrop's "Narcissus" was conducted by himself, also his "Love Theme," from "Nec Natama." Henry J. McCoy's "Cave Man" was sung by Henry L. Perry. Wallace I. Sabin conducted the prelude to his own

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#### Edyth May Clover's Recital.

Sandy Springs, Md., August 10, 1915.

Edyth May Clover, the well known New York pianist, who is summing here, and who is the niece of Rear Admiral Richardson Clover, U. S. N., repeated the program she gave in Carnegie Hall, New York, last season with such success at our local Alloway Hall, on July 29. She played with the variety of nuance and brilliancy for which New Yorkers admire her, and greatly pleased her audience. She had many recalls after each group of pieces, and was compelled to give four encores at the close. These were: "The Nightingale," Liszt; "Papillons," Grieg; "Melody in F," Rubinstein; "Polish Dance," Scharwenka.

She also had to repeat the adagio from Beethoven's "Sonata Pathétique." Many people from Washington (of which this is a suburb) and from Ashton and Olney, Md., motored over to attend the recital, hugely enjoying both the charming personality of Miss Clover and her altogether unusual playing.

#### David Hochstein Is Teaching

##### In Rochester During Summer.

David Hochstein, the young violinist, is at present in his home in Rochester, N. Y., where he is teaching a limited number of students.

#### The Musical Courier Is Prominently Displayed.

In the heart of the great financial district in New York City may be found an unusually attractive display of the MUSICAL COURIER.

The accompanying very interesting picture shows the

#### Mr. and Mrs. Alexander Bloch at Spring Lake.

The accompanying snapshot of Mr. and Mrs. Alexander Bloch was taken recently at Spring Lake, Dutchess County,



MR. AND MRS. ALEXANDER BLOCH POSE FOR THE CAMERA AT SPRING LAKE, DUTCHESS COUNTY, N. Y.

N. Y., by one of Mrs. Bloch's talented young piano pupils. Mr. Bloch appeared at the third musicale in the Bramhall series at Spring Lake and won a complete success for

newsstand of R. and M. Reff, which is situated at the corner of Beaver street and Broadway, directly opposite the Produce Exchange Building. These newsdealers declare that they find it necessary to display prominently the MUSICAL COURIER because of the constant demand for this publication.



Photo by F. B. Boyette.

R. AND M. REFF'S NEWSSTAND AT : BEAVER STREET, CORNER BROADWAY, OPPOSITE THE PRODUCE EXCHANGE BUILDING, IN THE FINANCIAL DISTRICT OF NEW YORK CITY.

himself. He was accompanied on the occasion by Mrs. Bloch, who is a pianist of rare merit.

Mr. Bloch is a violinist who in a short time has created a surprising demand for his services in the concert field. Together with his talented wife, who has also spent several years abroad in study, he will be heard extensively in concert next season.

#### Matzenauer and Ferrari-Fontana Buy New Automobile.

Margarete Matzenauer, contralto-soprano of the Metropolitan Opera Company, and her husband, Eduoardo Ferrari-Fontana, tenor of the Metropolitan, came down to New York last week to purchase one more automobile. They selected a Fiat of fifty-five horse power, and with Signor Ferrari-Fontana driving, set out for their summer home at Schroon Lake last Friday.

Counting their coast tour in joint recitals and their festival appearances, Mme. Matzenauer and Signor Ferrari-Fontana will have one of the most complete seasons of any vocalists next season.

Besides being engaged at the Metropolitan in leading tenor roles, Signor Ferrari-Fontana has been engaged by Cleofonte Campanini to sing various stellar parts in Chicago.

Mme. Matzenauer is preparing a number of new roles for the Metropolitan Opera, chief among which are Isolde and a new Brunnhilde (for her)—the one in "Götterdämmerung."

#### New Collection of War Songs.

A new collection of war songs, "Hail to the German Sword," has appeared as Book 28 and 29 in the well known series of the "War Literature in Gratitude to Kaiser William." (Published by the Kameradschaft in Berlin.) The volume is the second collection of war songs in that series.

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